SIX DEGREES OF IMPERSONATION

The Scammer Who Inspired John Guare's Hit Play Is Still at It

By Jeanie Kasindorf

'BIG PICTURE': OSCAR TIME

Kevin Costner's Sioux Vs. Marty Scorsese's Explosive GoodFellas

By William Goldman

WHITE WAY

Pure and Simple Looks For Spring

By Martha Baker

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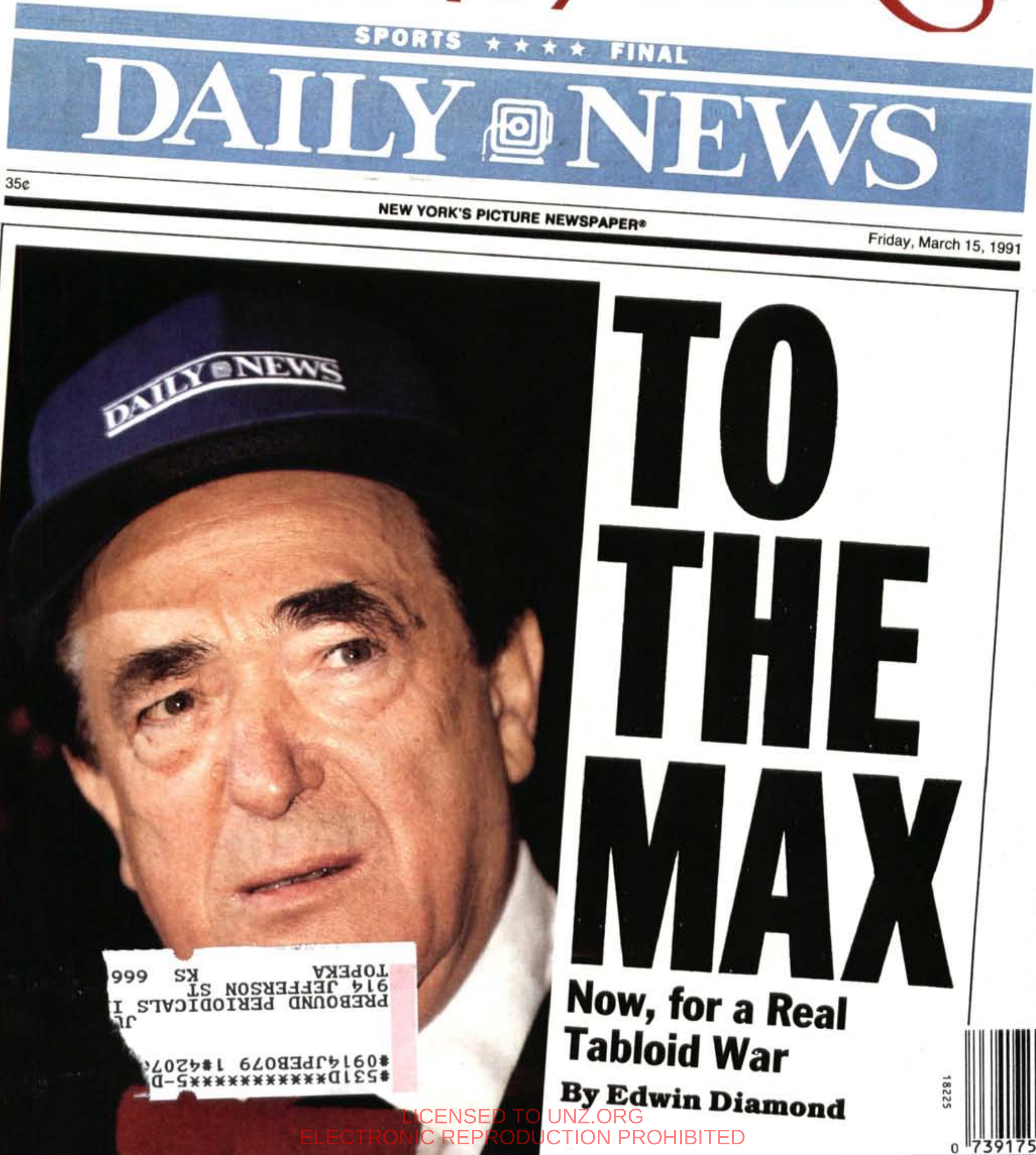

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Friday, March 15, 1991

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By Edwin Diamond

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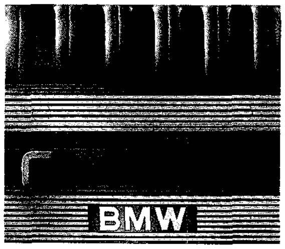

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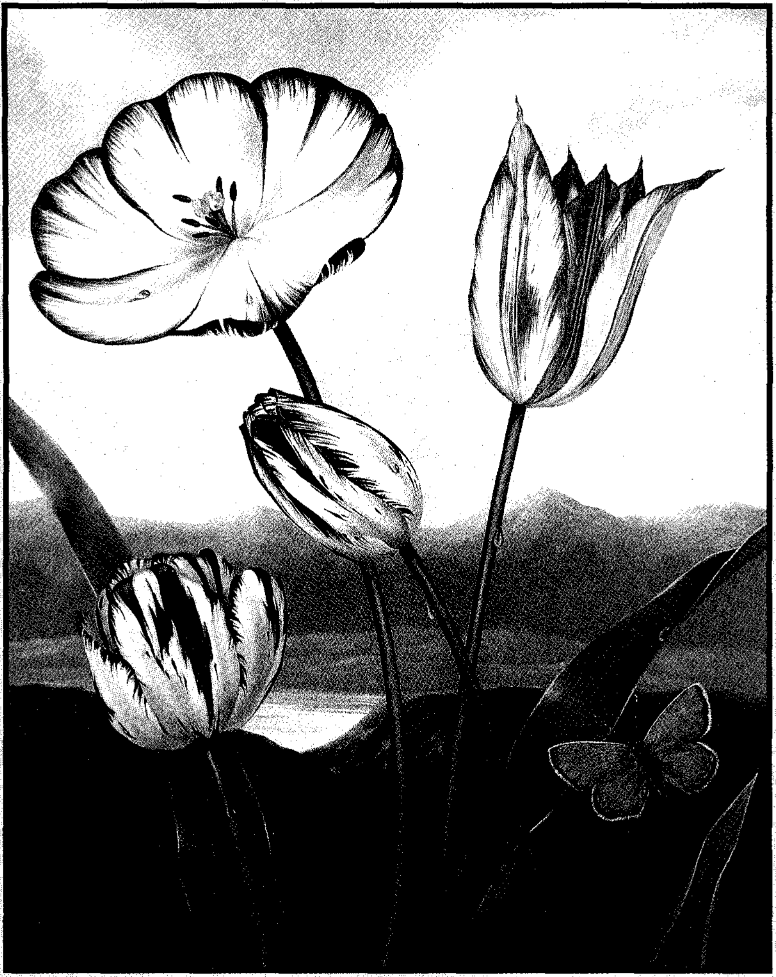

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BY EDWIN DIAMOND

ith bow tie and slicked
ir, flamboyant British
ess lord Robert Max-
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: stepped back out
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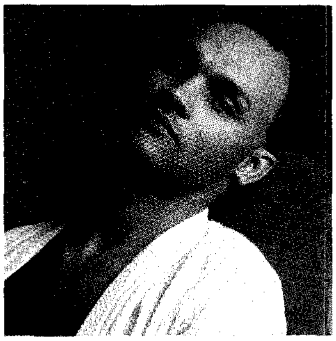
n. *New York*'s media
tic traces how Max-
:ll fed crippling con-
ssions to deadlocked
ions. But with the sale, the tab war grows fiercer. Can Maxwell's
ım survive it? And what will the new *News* tell us?

40 Six Degrees of Impersonation

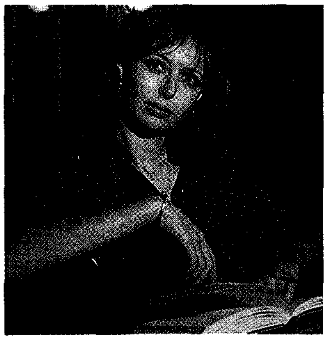
BY JEANIE KASINDORF



He said he was Sidney Poitier's son. And the city's elite believed him. David Hampton tricked his way through the upper crust, claiming to come from Harvard and Hollywood. Then, in *Six Degrees of Separation,* playwright John Guare made myth of the scam. Jeanie Kasindorf caught up with Hampton recently—hours after what may be his latest con. He sent Guare a chilling message.

48 The Days and Nights of Annie Cohen-Solal

Y DINITIA SMITH



ıst in malaise, France hawks its
lture. Annie Cohen-Solal, a
ris export, pushes it here—
th parties and dinners for bons
'ants. As arts counselor, she's
ɔrmed the social set. She
eaks at least five languages;
r Sartre book swept Europe.
t though she's the ultimate
rty girl, blending beauty and
lliance, Cohen-Solal's an out-
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BY MARTHA BAKER

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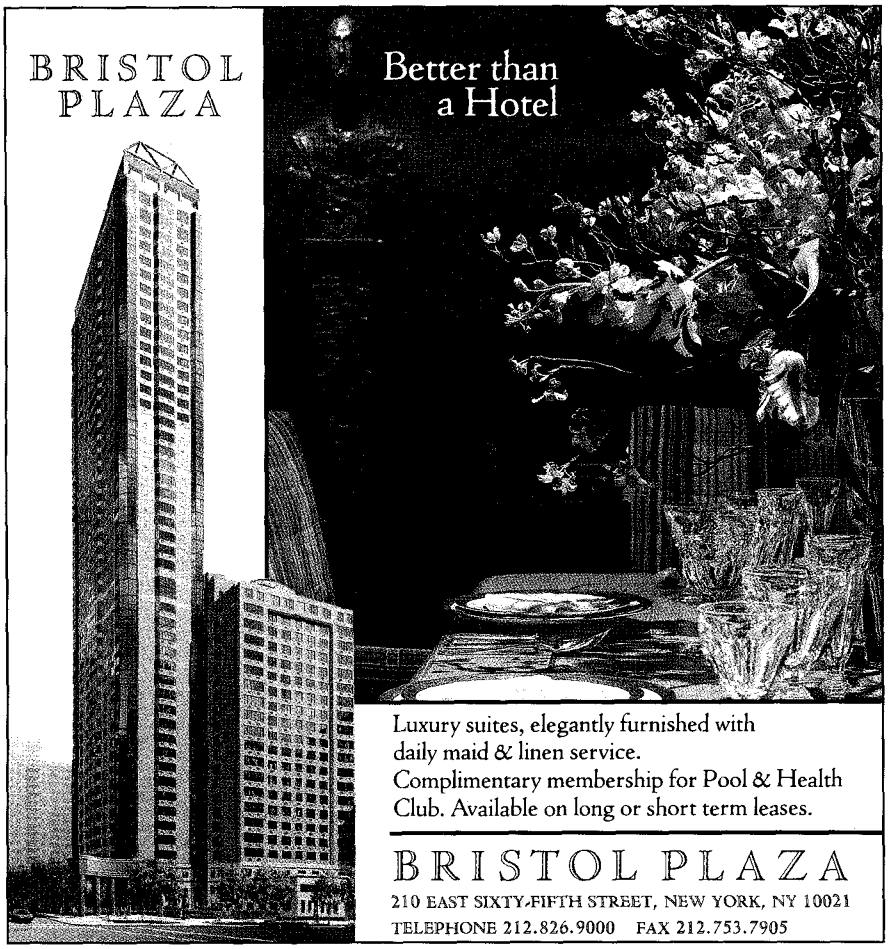
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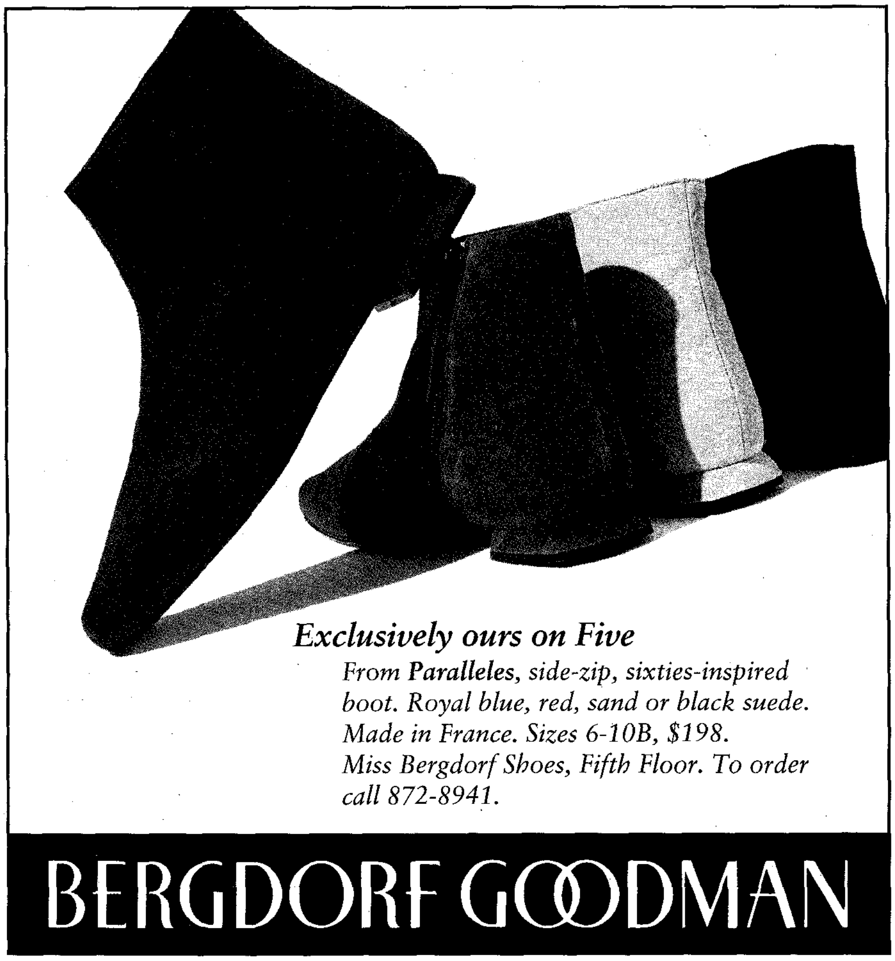
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LETTERS

Feminist Fatale

“WOMAN WARRIOR,” BY FRANCESCA STANFILL, made for fascinating reading [March 4]. I applaud Camille Paglia’s celebration of women’s power, sexuality, and procreativity. However, I take issue with her view that only men can make great art. How can she ignore writers Virginia Woolf and Gertrude Stein, who aided in the invention of the modern literary form? And what about the achievements of painter Mary Cassatt, photographer Margaret Bourke-White, and sculptor Louise Nevelson? By insisting that there are no great female artists, Paglia contradicts her own admiration of and debt to Simone de Beauvoir and Emily Dickinson. If these women hadn’t created, where would Paglia’s theories and writing be now?

Eugenia Kelly
Los Angeles, Calif.

SO NOW I KNOW WHO CAMILLE PAGLIA IS. But who, I asked myself as I finished reading her article at two o’clock in the morning, is Francesca Stanfill? Does she always write this well, or did the very verbal Paglia inspire her to these heights?

Janet Boulton
Manhattan

ALTHOUGH CAMILLE PAGLIA’S CHOICE OF ENEMIES is encouraging, her childish antics and jargon make her intellect suspect. Her statement that she considers herself “neither gay nor straight, neither male nor female, and neither human nor animal” is as insane as the ramblings of the deconstructionists she so rightly trashes. I’m not so sure she’s the type of warrior we need to fend off the politically correct.

Robert Cooperman
Fresh Meadows, N.Y.

I CAN ONLY WISH CAMILLE PAGLIA THE BEST in her quest to shake up the academic Establishment. However, I was struck by her narrow-minded representation of feminist ideas. The change in women’s social status in the past 25 years did not occur spontaneously, nor was it a gift of male benevolence. It was fought for by thousands of feminists who wanted a fair shake—not with the intention of undermining Western civilization or ruining Harold Bloom’s day. As for the genesis of great art, I would agree that strong passion on the part of the artist that could lead to violent and destructive acts is a necessary component. But Paglia’s own kick-him-in-the-ass, volcanic style is at odds with her theory that violent passion is a purely masculine trait. She speaks of feminine passivity even as she wields a sword, punches out students on a dance floor, and plots revenge against those who have failed to respect her. If a woman can be that macho, why *can’t* she be Mozart?

Matt Ruff
Portland, Me.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

MY NAME IS CAMILLE PAGLIA—NOT THE CAMILLE Paglia on your cover—and I am an Ivy League–educated radical feminist who also has a big mouth. But because my politics are pro-gynocentric, I am not getting any press lately. As a matter of fact, I’m embarrassed that I am being confused with the one who is. People have called me at home hoping to reach her, and I am annoyed by the mix-up. “The Camille Paglia you want,” I say politely, “can probably be found in the Philadelphia phone directory, and I am vehemently opposed to her worldview!” I then hang up. The *other* Camille Paglia strikes me as a male-identified female suffering from a case of the proverbial penis envy who is bent on wreaking havoc on what little strides gynocentric feminists have made.

Camille Paglia
Manhattan

ACCORDING TO CAMILLE PAGLIA, “EXERCISE fanaticism is typically American. The Europeans, the French, don’t punish themselves like that.” If the French don’t exercise as diligently as the Americans, I suspect it’s because they have less need to. I recently spent a month and a half in France, and I did not see one obese person. Of course the French love food, but they eat in moderation, preferring smaller amounts of good cuisine over large-scale “value for money” dining. Moreover, the French are far less addicted to between-meal snacks. Consequently, they tend to be slim, and so lack incentive to work out vigorously.

David English
Somerville, Mass.

A Cuban Missive Crisis

LETTER WRITER JULIUS HELLER CONFUSES opinion with libel when he writes that Consumer Affairs Commissioner Mark Green “admires” Fidel Castro [“Letters,” February 25]. In his January 28 article “Green Machine,” Howard Kurtz said that Green keeps a photo of the Cuban leader on his office wall, but that photo is one of 30 on the wall depicting Green with a gamut of public figures, from Warren Beatty to Alfonse D’Amato. Does that also mean Green admires New York’s junior senator? Mark Green met with Fide Castro in 1987 as part of a delegation t Cuba of philanthropists and public figures In his meeting with Castro, Green repeatedly pressured Castro to allow Human Right Watch to investigate reports of human rights violations in the island’s jails. The executive director of this group, Aryeh Neier was allowed into Cuban jails severa months later and subsequently wrote sharply critical article on conditions ther for *The New York Review of Books.*

Olivier Sulta
Executive assistant to the Commissione
of Consumer Affair
City of New Yor
Manhatta

The Straight Dope

“HOOKED HASIDIM” COMPLETELY DISTORT the reality of the Hasidic community [b Nancy Hass, January 28]. In the nearly 3 years that I have been involved in the educational system of the largest yeshiv school system in the state of New York some 15,000 children have passe through these doors. In all that time, no one has ever been arrested for possessio of an illicit substance, been charged wit shoplifting or a felony act of violence been arrested for burglary or robbery been accused of rape, or participated i gang warfare. The Hasidic community ha used its religious precepts as the first an final line of defense in fending off thos elements of a permissive society tha erode basic family values.

Hertz Franke
Dea
United Talmudical Academ
Brookly

Things Are Looking Up Again

IT HAS BEEN LITTLE MORE THAN A YEA since Fran Schumer’s article on the antidepressant Prozac appeared in *New York* [“Bye-Bye, Blues,” December 18, 1989]. In the weeks following the article’s publication, over 500 readers called the Beth Israel Mood Disorders Research Unit about our research on chronic mild depression, and many enrolled in our pilot study. The results of this study indicated that certain people with long-standing depression could be helped with Prozac. We have just received a grant for a second study on the medication of chronic mild depression, so if any of your readers would like to participate, they should call the Beth Israel Mood Disorders Research Unit at 420-2742 for more information.

David Hellerstein, M.D.
Psychiatric Outpatient Services
Beth Israel Medical Center
Manhattan

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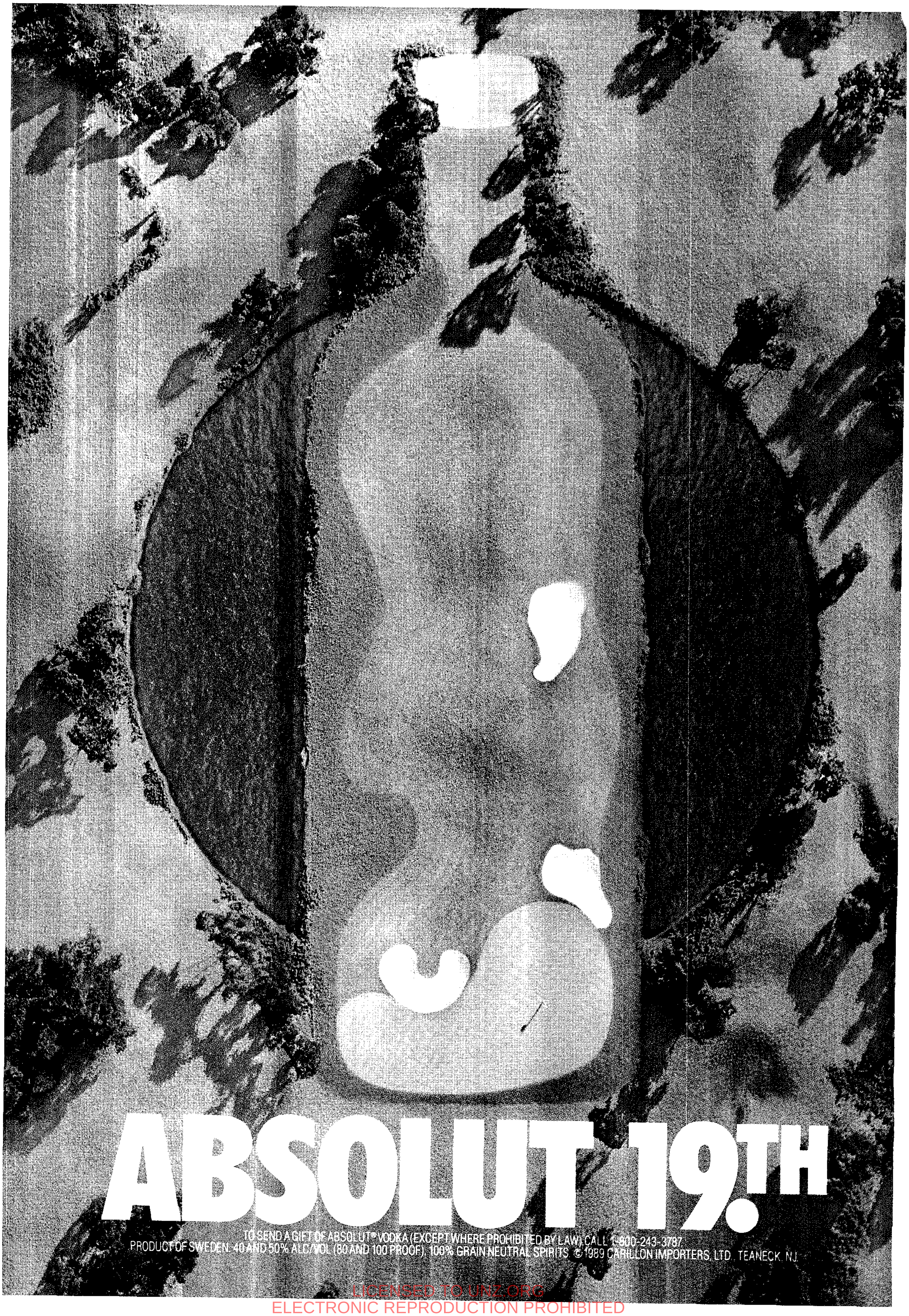

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INTELLIGENCER

BY JEANNETTE WALLS

FAMILY BUSINESS...LIZ'S LOOT...REFRIED REVIEW...BLOATED FIGURES?...FOOD FAX

DAVIS GIVES RAYNES AN UMBRELLA

Marty Raynes, the embattled former "king of the co-ops," has turned to his in-laws for a job.

When the real-estate mogul's empire began collapsing last year, the industry was buzzing with reports about how billionaire oilman Marvin Davis—the father of Raynes's wife, Patty—wouldn't help him out and about how bitter Raynes was (*New York*, November 12, 1990).

Now, sources say, Raynes—whose extravagant eighties life-style reportedly cost him more than $3 million a year—has taken a job drumming up business for his father-in-law. "Raynes was pretty upset about how Davis treated him when he started having problems," says one source. "Raynes told people he hated Beverly Hills, because that's where Davis lives," says another. "The fact that he's now working for him just goes to show you how things have changed." A spokesman for Raynes wouldn't comment.

BRYAN MILLER GOES BACK FOR SECONDS

Bryan Miller's memory is apparently even keener than his sense of taste. When the New York *Times* food critic reviewed the popular Upper East Side restaurant Sistina last month, he borrowed a complaint—almost verbatim—from the review he wrote when the restaurant opened in 1984. What's more, neither of the dishes Miller complained about has been on the menu since 1984, according to co-owner Gerardo Bruno.

In 1984, Miller wrote, "One exasperating feature of this restaurant is the untranslated Italian menu. Some of the dishes' esoteric names leave even Italians scratching their heads: pollo Vesuviano (exploding chicken?), filetti di sogliola gran successo, and so on. As a result. . . ."

Last month, he wrote, "One vexing feature of this restaurant continues to be the untranslated Italian menu. Some of the dishes' esoteric names leave even Italians shaking their heads: pollo Vesuviano (exploding chicken?), *filetti di sogliola gran successo*, and so on. As a result. . . ."

Miller, however, insists that the chicken and sole dishes must have been on the menu when he ate at Sistina recently, because, he maintains, he didn't look at his old review, and "where else would I have gotten them?"

ADDING IT UP AT *NEWSWEEK*

Newsweek has been saying that sales of the magazine on newsstands nearly doubled during the Gulf crisis, but some statistics tell a different story.

A *Newsweek* spokeswoman says the figures—up more than 90 percent over last year's average—are based on early sales estimates for the January 28 and February 4 through 18 issues. "Those statements are still accurate," she says.

But according to another set of figures, the issues were up only 79 percent over 1990. "They're purposely not counting wartime issues that didn't sell that well," says one insider at *Time* magazine. "They're taking out ads that show how well they've done, but they're not putting all their cards on the table."

WILL *NEWS* LOSE LIZ IN TAB-BLAB NAB?

Robert Maxwell may be acquiring the *Daily News*, but he's in danger of losing one of the paper's biggest stars—Liz Smith.

"New York *Newsday* is making a major bid for her," says a source. "Her contract with the Tribune Company ran out at the beginning of February, and she's being offered a deal in the mid–six figures, potentially making her the highest-paid columnist of any kind in the city." The New York *Post* has also approached Smith.

Smith, who met last week with Maxwell, would confirm only that *Post* editor Jerry Nachman had contacted her, but says the two have not had "any formal discussions." She referred questions about specific offers to her lawyer, William Goodstein, who would not comment. *Daily News* publisher Jim Hoge and a *Newsday* spokeswoman didn't return calls.

"I don't know what I'm planning," says Smith. "I'm a free agent."

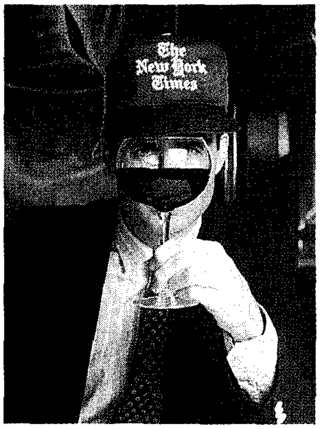
ASSOCIATE EDITOR: DEGEN PENER

BUREAU COOKS UP SELF-SERVING PLAN

New York City's fiscal problems have forced one municipal agency to resort to an unorthodox tactic to try to save itself.

The Bureau of Nutrition—which may get the ax because of budget cuts—has distributed thousands of fliers listing the

MARTY RAYNES

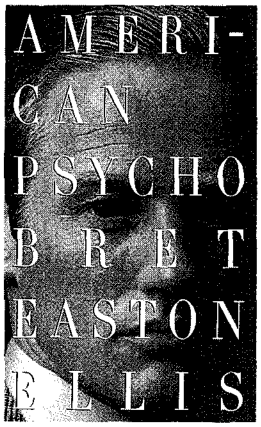


BRYAN MILLER

LIZ SMITH

Photographs: top, Robin Platzer/Twin Images; center, Maria Robledo/Outline; bottom, E.J. Camp/Outline.

REEL REVENGE...FROCKS AROUND THE CLOCK...BOOK MARKED...SLAVE OF MIDDLE AMERICA



AMERICAN PSYCHO

fax numbers of David Dinkins and health commissioner Woody Myers. "Your help and support are urgently needed," reads the flier, which lists facts about the 50-year-old bureau. "Please communicate as quickly as possible your concerns to [Dinkins and Myers]."

"The Bureau of Nutrition is being eliminated as a bureau per se," says Dr. Margaret Hamburg, deputy commissioner for family-health services. "But many of its functions will be transferred."

B. DALTON HIDES *PSYCHO* IN CLOSET

B. Dalton Bookseller—criticized in 1989 for not carrying the politically correct novel *The Satanic Verses*, by Salman Rushdie—apparently doesn't want to get into hot water for carrying the politically incorrect *American Psycho.*

A customer recently requested the Bret Easton Ellis novel at B. Dalton's Fifth Avenue branch. "The clerk didn't seem to know what the book was about, but knew it was being talked about, because people kept asking for it," says a source. "The clerk said store employees were not allowed to keep more than two or three copies out at a time, and then he went to the storage room, where they had stacks of the book."

The novel, which involves a yuppie obsessed with brand names and sadistic murders, was dropped by Simon & Schuster and is being boycotted by some women's groups. A B. Dalton spokeswoman says stores are being given the option of displaying the book or keeping it hidden. "This book is of a sensitive nature," she says. "While we will sell it, we will not promote it."

SISKEL AND EBERT

THUMBS UP?: SISKEL-EBERT SEND-UP

Hollywood may soon have a chance to get back at movie reviewers.

Insiders are talking about a movie spoof of Gene Siskel and Roger Ebert. The plot of a hot screenplay making the rounds involves two critics who are kidnapped by a director after they eviscerate his latest effort. The director then forces them to watch the movie over and over again.

"Chevy Chase and John Candy are interested," says a Hollywood source. "I guess it's obvious which one would play which." Spokesmen for the actors said they did not know about the project.

Siskel could not be reached for comment, but Ebert, who did not know of the impending parody, says, "I hope it's funny. In terms of a screenplay based on Siskel and myself, I would only quote Claus von Bülow and say, 'You don't know the half of it.' "

FACTS ON FILE FROM ALL OVER

A SPORTING CHANCE: Sportswriter and TV commentator Robert Lipsyte—who left the New York *Times* in the seventies—may rejoin the paper. According to a source, Lipsyte is being hired by new sports editor Neil Amdur. Amdur has vowed to beef up the section, which will be getting an additional two pages a day. The source says Lipsyte will probably write a column about the sociology of sports.

UN-F.I.T.: The Fashion Institute of Technology is becoming a bit threadbare these days. Marvin Feldman, the president of the college, sent a memo—entitled "Budget Update #1"—to employees earlier this month, telling them that in order to trim a projected $3.2-million deficit, he is suspending all travel, eliminating conferences, nixing consultants, and cutting back on temporary help. "Believe it or not, [that's] the good news," he says, explaining that the state college will probably have a $7.5-million deficit next year.

PATRIOT MISSIVES: Downtown writer Tama Janowitz has a new beat. The author of *Slaves of New York* is becoming *Spin* magazine's reporter at large, and will write a monthly column from various parts of the country. "We've given her a green light to write about whatever she wants," says editor and publisher Bob Guccione Jr. The column starts with the June issue. Its title: "This Land Is Our Land."

TAMA JANOWITZ

MET COSTUME INSTITUTE DRESSING DOWN

The Metropolitan Museum's lavish Costume Institute exhibits are shrinking a bit. Under the late Diana Vreeland, the blockbuster shows attracted as many as 800,000 visitors annually but also drew criticism for being too glitzy and not scholarly enough. Pat Buckley has been chairwoman of the fund-raisers for fourteen years.

"There's a lot of turmoil going on right now about the exact nature of the shows and who at the museum will oversee them," according to a source, who says they will become smaller and more serious and will be held throughout the year. No replacement for Vreeland has been named.

"The museum's new approach will allow visitors to see a display of costume year-round on a rotating basis," says museum director Philippe de Montebello, "instead of only for a few months."

Photographs: center, Bonnie Schiffman/Onyx; bottom, Davies & Starr/Onyx.

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ESTĒE LAUDER

The National Interest/Joe Klein

THE DEVIL AND MARIO CUOMO II

GULF CHAT

MARIO CUOMO FUMBLED WITH THE CLICKER. It was late, very late. His study was dark except for the garish orange light from the television, late-night college roundball from the Coast. "Why am I doing this?" he asked dolefully. "March madness, I suppose."

A sudden shiver of wind, a rattling of the windows, a slam of the door . . . and a familiar visitor: "Honey, I'm home!"

"Very funny," Cuomo replied, taking stock of his guest, a sixtyish goateed man with pointy ears and eyebrows who appeared to be of psychoanalytic bent. He was dressed in tweeds, turtleneck, and Hush Puppies, as always, but was covered now in soot and sand, his Hush Puppies caked in mud. "Just back from the Gulf?" Cuomo asked. Satan nodded and shrugged. "A terrible thing you did there," the governor continued. "As soon as I heard that Kuwait was a vision of hell, with the oil fires and rotting corpses and devastation, I figured you must have had a hand in it."

"*Moi?*" the Devil said, laughing. "Oh no, oh no. Not my style. That was the Lord's work you saw in the desert—he still has his Old Testament moments, you know. *Let evil be punished!*" Satan suddenly thundered, mocking his master's voice. "So unironic. Evil? Good? Borrr-ing. I'm happier with moral ambiguity; I like playing the angles. That's a difference between me and him: The Big Guy works wholesale; I prefer retail. In this case, he wasn't too pleased with either the Iraqis or the Kuwaitis. He wanted to send a message: *A pox on both your houses*," he thundered again, clearly pleased with his mimicry. "It wasn't locust season, so he sent Americans. But he's gotta work on his vision of hell—oil fires, rotting corpses: clichés. The real thing is so much more . . . clever."

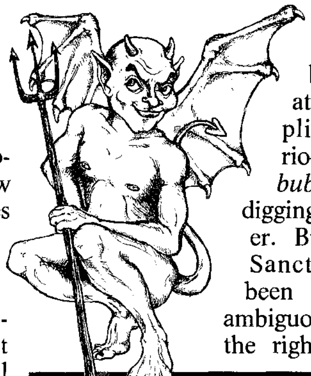
"So you weren't behind the war?"

"Oh, no-no-no," the Devil said, smiling. "I was with you. I favored sanctions."

"Get outta here," Cuomo said. "I don't believe it. It would have been so much more humane if Bush—or someone—could have negotiated Saddam out of Kuwait or nudged him out with sanctions. Think of all the lives saved, the environmental damage averted, the money that wouldn't have been wasted."

"Yeah, I saw you said that to the New York *Times*—unbelievable!" Satan scoffed. "That's even worse than 'Maybe you have to give a little bit on the water, a little oil' or whatever your appeasement line was at that dinner in Los Angeles."

"No!" Cuomo said. "You're a trimmer; you're oversimplifying! I only said, 'If you choose to negotiate,' you'd have to give Saddam something—I didn't say it was a good idea to negotiate."



PSSST: *An unsanctioned conversation.*

"But you just told the *Times* it might have been better to negotiate," the Devil replied. "Mario, Mario—hush up, already, *bubeleh.* You're just digging yourself in deeper. But you are right: Sanctions would have been great. So morally ambiguous! I knew I was on the right track when the CIA said the sanctions were working. But the best part would have been the American reaction to the pictures of starving Iraqi children you'd have seen six months down the road, if we'd 'let the sanctions work.' What would Gorby—or Ramsey Clark—have thought? Who's guilty, then? Everyone is! And I'm in—you'll excuse the expression—Heaven. I would've had more angles to work than you Democrats have problems. Too bad."

"Now, wait a minute," Cuomo said. "Saddam was yours, right? Had to be."

"We talked; he had certain hopes," Satan said. "He had ambitions. I told him, 'Go ahead. Be all that you can be.' I'm very much into self-actualization. He took my advice."

"I don't ask for your advice," Cuomo said. "Never."

"No, you're a genius."

"I'm so dumb, right?" Cuomo spluttered. "What about all those geniuses down in Washington—guys like Nunn and Gephardt, Moynihan, even those Southerners like Hollings and Boren and. . . ."

"Music to my ears," the Devil said.

"I mean, you try to think about it rationally," Cuomo said. "You figure sooner or later there's going to be a snag. The war isn't going to be clear sailing. The Bradley fighting vehicle isn't going to work, the Apache helicopter has all sorts of problems. The other guy is dug in, has gas, great artillery. The bodies start coming home and the American people say, 'Excuse me, what did you say we were doing over there? My kid's dying for . . . Kuwait?' "

"Tough luck, Mario. The Big Guy had this one wired. Everything worked. But you make a nice point. It's what I love about Democrats: You guys don't believe in anything; you make calculations. It was going to be messy—so you hesitated. The other thing that's wonderful for *my* business is your ability to delude yourselves—the idea that now, as soon as the debate switches back to domestic policy, you'll be on firmer ground. *Ha.* You don't believe in anything there, either. You don't *have* a domestic policy."

"Baloney," Cuomo said. "You must be a Republican, you're so negative."

"Me? Negative?" The Devil laughed. "Who said this in the Washington *Post*: 'There is this perverse instinct in the people of this country to bring down great leaders'? You did, bubby. That's positive? C'mon, you've got the Democrats' disease—you've been burned so many times since that lovely little war, Vietnam, you're *afraid* to take any chances now."

"That's not true."

"Oh, really?" The Devil sighed. "Look at the Democrats' top domestic priority, the bill that's labeled HR1 in Con-

Photograph by Diana Walker/Gamma-Liaison. Illustration by Shaun Cusick.

WILLIAM LAXTON

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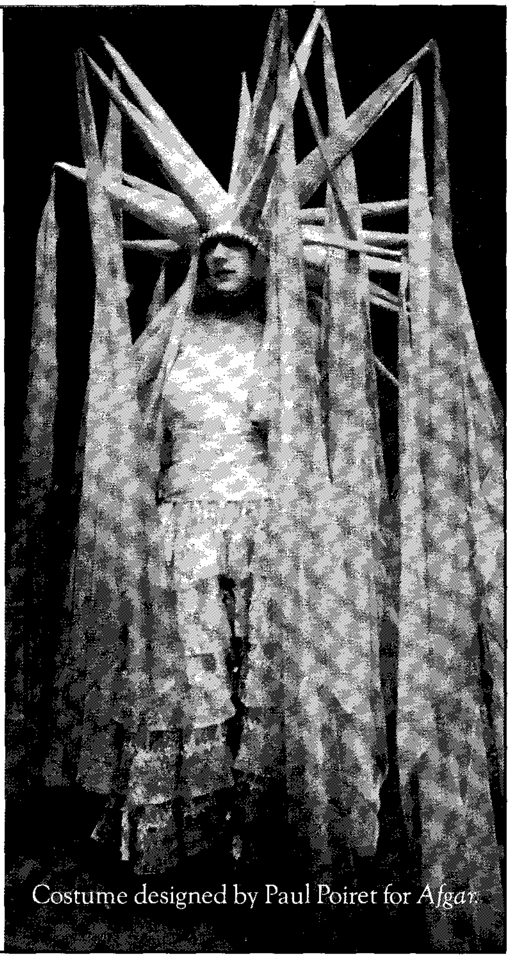

Costume designed by Paul Poiret for *Afgar.*

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gress—the civil-rights act of 1991."

"What's wrong with that?" Cuomo bristled. "*You* probably don't believe in civil rights."

"Spare me the righteousness, ace," Satan replied. "I'm with you on this one. The civil-rights bill does three wonderful things: It falsely raises the hopes of black people who think it'll improve their lives, like the *real* civil-rights bills back in the sixties. It'll scare a few businesses into either hiring some women and minorities—so their work force will match the local demographics—or, more likely, moving to white-bread country. They should call this thing the Minnesota Development Act. And it'll make lots of money for lawyers who sue companies that don't cave. Any bill that does all that, what's not to like?"

"You're too cynical," Cuomo huffed.

"What's more cynical than calling a tiny, peripheral bill a 'civil-rights act' and making it HR1? And speaking of cynicism, where's the rest of your agenda?" Satan filibustered. "You guys can't even make up your mind about lowering taxes for working stiffs. Your economic policy is to bash the Japanese (which helps your industrial union base). Your education policy is pay the teachers more and don't ask any questions. You're afraid to say word one about the enormous sums of money going to the unpoor elderly. You talk about selling souls—you guys don't dream big enough dreams to sell out for anything significant. I'll take the business, but it's only nickel-and-dime stuff."

"The other guys don't give you business?" Cuomo moped.

"Sure, but they're not as much fun as Democrats. They're simpletons: Free markets. Use force. Ignore the poor. No angles for me, no moral ambiguity. Most of my deals with them are private-sector."

"So," Cuomo mumbled, avoiding eye contact, "you don't want to play our usual game?"

"You mean tempting you to run for president?" The Devil smiled. "Sorry, pal. I'm out of scenarios."

"What about the economy?"

"You have answers?"

"No, I just meant—forget it," the governor said. "I'm not worthy, anyway."

"That's the spirit," Satan said, chuckling. "You're not half the man Bush is or Reagan was."

"Now, wait just one minute," Cuomo said, then stopped. "Oh, I see—that's the strategy now: Get me angry, taunt me into it . . . unh-unh, nope, no way."

"No strategy, Mario," Satan said, rising. "I mean it about Reagan: He believed what he believed. It was boring stuff, but there it was. What do you believe? I can't even start to tempt you if you're not willing to *pretend* to believe in something grander than risk aversion. Any simple sentence will do. Keep thinking. Go for it. Be all that you can be." ■

On Madison Avenue/Bernice Kanner

UNDER THE INFLUENCE

DELIVERING THE ANTI-DRUG MESSAGE

SINCE ITS FIRST PRINT AD, "COCAINE LIES," broke in March 1987 (not long after University of Maryland basketball star Len Bias took his fatal overdose), the Partnership for a Drug-Free America has saturated teenage America with 293 anti-drug commercials from 91 different ad agencies. Now it's turning to six- to eight-year-olds.

One current radio spot changes the lyrics of a hand-clapping child's game: "Miss Mary Mack, Mack, Mack/All dressed in black, black, black/She sold her hat, hat, hat/To get high off crack, crack, crack." In a TV commercial, an older boy tries to get a younger one to smoke pot (the Teenage Mutant Ninja Turtles help youngsters who are watching decide what he should do). The younger one declares that he's no "chicken" but the older is "a turkey."

Surveys show that fewer than one percent of six- to eight-year-olds have tried drugs—experimentation doesn't begin until ages nine through twelve—but they know about them. Experts say that prevention should start when awareness begins. "The Partnership isn't robbing youngsters of innocence—modern life has done that," says vice-president Karen Issokson-Silver. "We're just inoculating them."

But how? "By scaring them, by showing in very clear kid language how a positive experience could be ruined by drugs and peer pressure," says Paul Kurnit, president of Griffin Bacal, which created the "Turtles" spot. Research convinced Kurnit that though six-year-olds knew more about drugs than their parents ever imagined, they were "starved for details. They know it's bad but not why." Kurnit also decided to show "the product"—in this case, three joints—and to have the younger child push the elder away.

The Partnership was conceived at a 1985 board meeting of the American Association of Advertising Agencies, when Phillip Joanou, chairman of Dailey & Associates, proposed demonstrating advertising's positive power by tackling the nation's top social problem. The Partnership's strategy has been to deglamorize marijuana and cocaine and "denormalize" their use. Soon after, the Partnership decided to tackle crack, but it hasn't targeted heroin because research suggests that IV-drug users won't be reached by advertising. "We're prevention-oriented, targeting primarily nonusers, occasional users, and 'influencers,' " says Issokson-Silver.

Partnership for a Drug-Free America
Partnership for a Drug-Free America.

LIFE LESSONS: *Spots from the campaign.*

The Partnership has showered the nation with its message. With about $340-million—or almost $1 million a day in media donations—Partnership is one of the three largest "single brand" advertisers (along with McDonald's and AT&T). By contrast, the media gave more than $1 billion to the Advertising Council, but that covers some 30 social-service campaigns at an average of $23 million each. The Partnership corralled directors, studios, and Teamsters and asked them to donate their services; for the first time, the Screen Actors Guild and Directors Guild of America allowed their members to work for free. Kodak is supplying film, and the Partnership has the resources of the National Institute on Drug Abuse at its disposal.

Last year, TV stations donated more than $176-million worth of airtime; radio, another $23 million; newspapers and magazines, almost $38-million worth of space. Yellow Pages directories and billboards accounted for another $73 million. (The remaining $30 million is covered by endorsements from other industries.) All in all, the media have donated almost $800 million in time and space to the project. According to Hedrick, one anti-drug message a day for every American—which translates to roughly $1 million—is necessary to deter people from using drugs.

The ads seem to be accelerating America's move toward a new age of temperance. President Bush credited the Partnership with inducing "a nationwide ideological allergy to illegal drugs," and the National Institute on Drug Abuse reports that illegal-drug usage among young adults is down since 1985: marijuana by about 40 percent and cocaine by about 70 percent. In places where ad exposure is high, marijuana use has decreased by twice as much as where ad exposure is low. Some charge that usage is down only in suburbia; Hedrick insists it's decreased across the board.

Because the Partnership is "delivering a message that everybody knows, that doesn't provide any new information, we need drama," says Allen Rosenshine, chairman of BBDO and co-chairman of the Partnership's creative-review committee, which rejects roughly eight of every ten submissions. A year or so ago, ads began moving away from "scare tactics, such as the surprise death or finding out that the speaker in a commercial is dead, because teens don't believe that they'll die," says Rosenshine. Now key strategies use peer pressure and older siblings' in-

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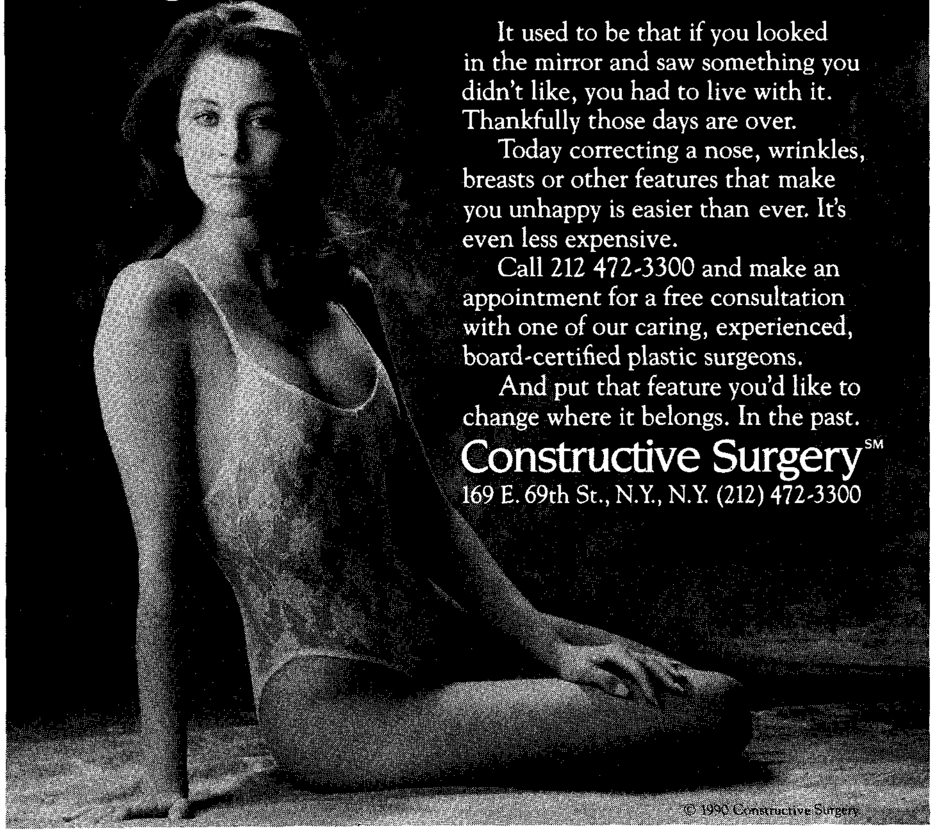

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volving their younger siblings with drugs. In one spot, two teens eye each other across a crowded room. The boy makes his way over to the girl, then turns away, disgusted, when she inhales from a joint.

Though the Partnership can't control which commercials run (or when), the most popular seems to be "Fried Egg" (partly because it's one of the few available in a ten-second format), in which a man drops some eggs into a frying pan, then tells viewers, "This is your brain on drugs." Based on "Fried Egg," the Partnership campaign ranked as the fourteenth most popular on TV last year, says David Vadehra, president of Video Storyboard Tests. Last year, 92 percent of teens said they had seen the "Fried Egg." So had a lot of pushers. "Let's go fry an egg" became street parlance for getting high. Disc jockeys, comedians, T-shirts, and greeting cards have played off the spot.

Other memorable spots include the one in which slow-motion scenes show how drugs interfere with dreams for the future, while the voice-over explains, "No one ever says, 'I want to be a junkie when I grow up.' " In another, a child tells his angry parent, "I learned it from watching you."

There have been rap, Spanish, and corporate spots ("If someone who works for you is on drugs . . . threaten to fire her"); a spot featuring a child afraid of her mom on crack and so hungry that she rifles through garbage for food; and statements from celebrities (Chris Burke, 25, an actor with Down's syndrome, is too smart to take drugs to fit in with a crowd) and corpses: "I used to be a husband and father . . . before I did something stupid . . . ," says Steve. "Wake up, Daddy, it's school time," croons one of his daughters. In another spot, a man says that he planned to warn his son about drugs but never figured he'd have to explain to a thirteen-year-old; the camera pulls back to reveal him standing at the boy's grave.

The Partnership is also exploring other ways to spread the word to teens and young adults. "We send a videotape to schools and community groups. We work with Hollywood to help movies and TV shows reflect drugs' uncoolness and with toy manufacturers," says executive vice-president Fred Berger. (DRUGS ARE A DEAD END, reads the bumper sticker on some Nikko toy cars.) Loews will soon be running a spot in its 860 theaters nationwide, and 540 others are already doing so, adds executive vice-president Michael Townsend.

Still, Americans spend $150 billion a year on illegal drugs—in a typical month, 3-million use cocaine; in a typical week, 5.5-million use marijuana. "We've accelerated the trend from passive acceptance to building intolerance," says Partnership president Tom Hedrick, "but we don't mean to imply that this human tragedy is over." ■

The Big Picture/William Goldman

CAPOS AND INDIANS

OSCAR '91: ITALIANS VS. STALLIONS

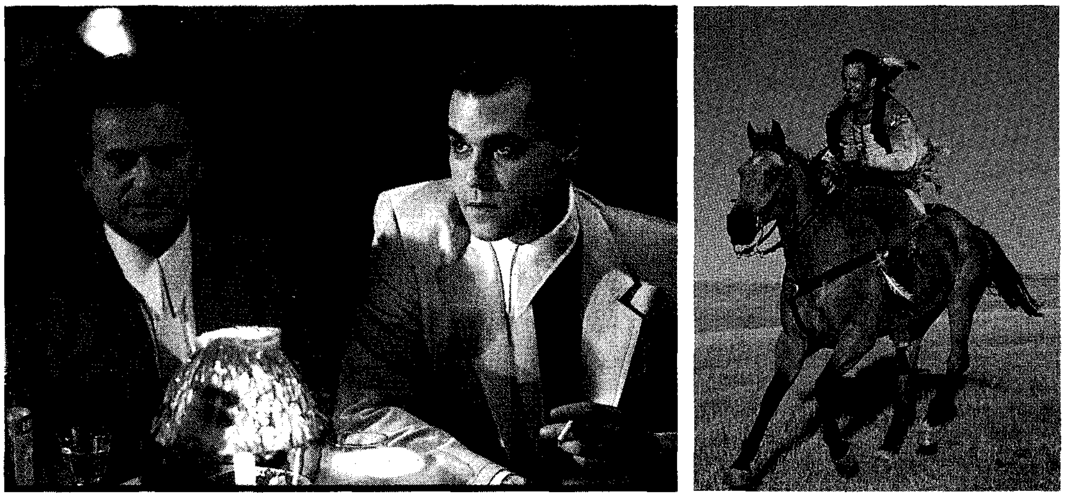
"I DON'T WANT TO TALK ABOUT THE OScars," a studio executive said. "It's so horrible. You people back East don't understand something—we don't just *make* pictures, we have to go out and *see* them. And this year has been, all in all, putting as happy a face on it as I can, this year has been—well, does 'stomach-turning' sum it up?"

In truth, none of the people I interviewed were enthusiastic about the 1990 output. The highest rating anyone gave it was "maybe fair." One fellow assured me t was "the worst in memory, and I am very old."

What stunned them was the generally low level of what was out there. "I felt really rotten about the industry," one top executive said. "The people came. Commercially, it was terrific. But my God, f we keep giving them what we gave them, when does the spigot turn off?"

And so we slink to this year's Oscars.

What follows is the opinion of the opinionmakers on four major categories: Best Actor, Best Actress, Best Director, and Best Picture. No matter how much their thoughts varied, all the people interviewed were alike in one respect: They had no passion whatsoever.



***WOLVES* WHISTLE:** *Joe Pesci and Ray Liotta in* GoodFellas, *Costner in* Dances With Wolves.

BEST ACTOR

☐ Kevin Costner, *Dances With Wolves*
☐ Robert De Niro, *Awakenings*
☐ Gérard Depardieu, *Cyrano de Bergerac*
☐ Richard Harris, *The Field*
☐ Jeremy Irons, *Reversal of Fortune*

Kevin Costner: "I think his only chance s if it's a sweep. He would be the beneficiary. But he would be the caboose of a sweep, not the engine."

Robert De Niro: "Everything tells me yes, except I think no. Mainly because he's won before with better work and he'll do better work again. Plus this: It's all expectation out here. The expectation had *Awakenings* as the movie of the year. And hen it didn't perform. It disappointed the Academy. At least, that's my guess."

Gérard Depardieu: "He's a great actor, no question, but the only foreign-language winner, I think, was Sophia Loren, and didn't she have some kind of hardship that year? Like when Elizabeth Taylor won for *Butterfield 8.* It was really an Oscar for survival. If Depardieu had been sick this year, he might have had an outside shot. Seriously ill, he might even have been a front-runner. But no way when he's healthy."

Richard Harris: "He should win—not for his performance in the picture but for his performance in getting nominated. He was magic. He worked the town better than Reagan ever worked a room. There wasn't a voter's cheek he didn't kiss."

Jeremy Irons: "I think he's going to win, and I'll tell you why: super performance. But that's not it. The picture didn't do business, *but it wasn't expected to.* It's sort of the reverse of De Niro in *Awakenings.* And it was a classy film. The Academy likes to be associated with class."

Consensus: The winner will be Anthony Hopkins for *The Silence of the Lambs.* Oops, sorry, not eligible. But more than one of my correspondents felt that if *Lambs* had opened for one week in L.A., thereby making it eligible for this year, Hopkins would have breezed home. (They also felt that he would not win next year, because people tend to forget movies that open early.)

For this year, then, Costner if *Dances With Wolves* sweeps. Otherwise, Irons.

BEST ACTRESS

☐ Kathy Bates, *Misery*
☐ Anjelica Huston, *The Grifters*
☐ Julia Roberts, *Pretty Woman*
☐ Meryl Streep, *Postcards From the Edge*
☐ Joanne Woodward, *Mr. and Mrs. Bridge*

Kathy Bates: She is a lock to win, because "it's the duckling turning into a swan. She came out of nowhere and was wonderful. And the Academy goes for that."

She has no chance whatsoever to win, because "*Misery* is not what the Academy honors. It's a horror film. They didn't give it to Bette Davis, and they'll never give it to Kathy Bates."

Anjelica Huston: She is a lock to win, because "the critics couldn't stop raving. If she doesn't win, that means the Academy lines up with the Philistines."

She has no chance whatsoever to win, because "everybody out here hated the movie. And I don't think they're dying to take Huston to lunch, either. Which might be the nicest thing anybody ever needs to have said about them."

Julia Roberts: She is a lock to win, because "Hollywood has fallen in love with her like no woman in *decades.* Plus, she's in a big hit now—*Sleeping With the Enemy*—and that affects voters."

She has no chance whatsoever to win, because "we have to maintain *some* standards out here. An Oscar for a movie like *Pretty Woman*—get hold of yourself."

Meryl Streep: She is a lock to win, because "there's no logical competition. The picture did a little business. She sang some. And Hollywood's got this fixation on her talent."

She has no chance whatsoever to win, because "the town is cooling on her. Anyway, she was miscast—too old. And be-

Photographs: left, Barry Wetcher/Warner Bros.; right, Ben Glass/Orion.

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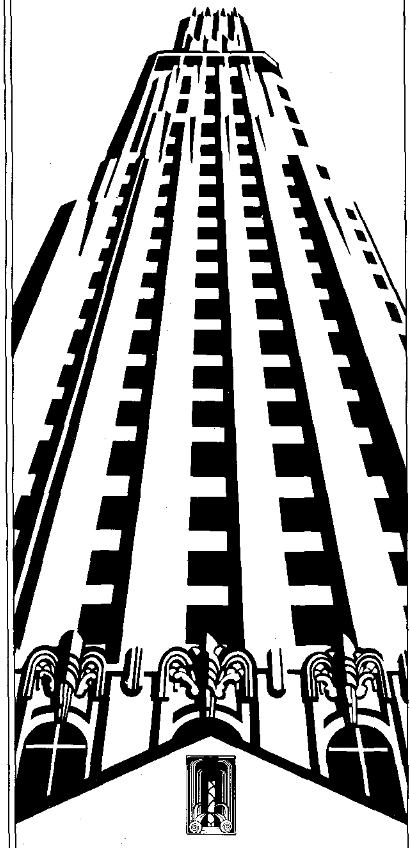

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sides, I couldn't stand it if she won again."

Joanne Woodward: She is a lock to win, because "she was wonderful, and it's the kind of movie that wins awards. It's an art film, and not many of those get nominated, but if they do, they tend to do well."

She has no chance whatsoever to win, because "she's won already [*The Three Faces of Eve*]. But that's not it. She *hates* Hollywood. That's not criticism—*I* hate Hollywood, and I *live* here. But she lives in Connecticut, has no interest in the town. Inconceivable the Academy will give it to her."

Consensus: There isn't going to be a Best Actress winner this year.

BEST DIRECTOR AND PICTURE

Best Director Nominees

☐ Francis Ford Coppola, *The Godfather Part III*
☐ Stephen Frears, *The Grifters*
☐ Barbet Schroeder, *Reversal of Fortune*

Best Picture Nominees

☐ *Awakenings*
☐ *Ghost*
☐ *The Godfather Part III*

If you are confused because you thought there were supposed to be five nominees in each category, a basic truth needs explaining. As one agent put it, "You know how they always list the ten movies that did the most business over the weekend? Fine. But don't interpret that to mean that *any* of them are doing much business—they are just doing more business than those below."

And the names and movies above? "There have to be five nominees. But this year, only two have any chance. The others are strictly salad." Saying good-bye to the salad above, then, what follows are the front-runners. "If both of them lose, it will be Dewey-Truman all over again, squared."

Best Director *and* Picture Nominees

☐ Kevin Costner, *Dances With Wolves*
☐ Martin Scorsese, *GoodFellas*

Unanimous sentiment that these were the two outstanding films of the year. No one even had a picture to put third. And except for the talent level involved, they couldn't be much more different.

Martin Scorsese directed fifteen films before *GoodFellas*. His most famous, more than likely, are *Taxi Driver* and *Raging Bull*. The latter is considered the best film of the eighties and won Scorsese his first nomination as a director. (He was honored again for *The Last Temptation of Christ*.) He has never won.

But the feeling about him is this: He may be the finest working director in America. He has also never had a breakthrough hit. And perhaps because of that, right now he is on a remarkable roll. "Do you know why the critics slobbered over *The Grifters*?" one star told me. "It sure wasn't the picture. Don't laugh. I think it was Scorsese's name attached as producer." In other words, this is an underappreciated major talent who is cresting at the perfect time.

Kevin Costner had never directed before he did *Dances With Wolves*. And with the success of the film, all the supposed mistakes have been forgiven and forgotten, although Costner probably remembers the abuse and the joking. The movie was forever being referred to as "Kevingate."

The fact that he is inexperienced and an actor does not work against him. Robert Redford won for *Ordinary People*, Warren Beatty for his first solo effort, *Reds*.

In other words, this is a no-longer-underappreciated major talent who is, at the moment, *the* Golden Boy.

But this year, there is an unusual element, and it's this: geography.

Scorsese isn't just a guy out of Flushing, Queens. He's NYU film school. And the majority of his movies have New York as their locale.

And they *feel* New York. *GoodFellas* is "sharp," "urban," "tough and bloody." "It's an absolutely in-your-face movie."

Costner, a Californian, produced a grand epic—romantic, even operatic at times—dealing with the West.

"I'll tell you what I think," an executive explained. "If you guys were voting, if the whole nine-hour Oscar show was done at Radio City, I think *GoodFellas* would win. I'm assuming, obviously, that the bulk of the voting would take place back East. But it doesn't, and *GoodFellas* won't."

Another opinion: "*GoodFellas* was just brilliantly crafted. I don't know a director who didn't get blown away by it. But the gore. All that blood. The Academy is sincere, but they're also old and they live here. *Dances* dances away with it. Will you use that line? I don't get much cleverer. '*Dances* dances away.' Actually, I read it someplace."

One final bit of wisdom, this from a studio head: "You don't comprehend the effect *Dances* has had out here. It broke every conceivable Hollywood rule. It defied all the wisdom of our daily lives. When a picture like that explodes—and they're rare, believe me—they do something to us: All our notions have to be reconceived. Forget the success of the flick or the problems Costner had or his achievement. We're all thinking differently now. About Westerns. About subtitles. About the length a picture can be. About movies with quills."

Consensus: Costner and Costner, over and out. ■

The Bottom Line/Christopher Byron

MIDDLE EASTWARD, HO!

GIVING PROSPERITY A CHANCE

WHEN GEORGE BUSH STOOD BEFORE CONGRESS the other day and called for an effort to "foster economic freedom and prosperity" for the whole Middle East, it seemed an almost Trumanesque notion. After all, with the U.S.'s pulverizing of Iraq, there is now a strong possibility that the Arab-Israeli conflict can be settled, removing the principal obstacle to investment in the region.

Despite all their oil wealth, the Arab lands that stretch from the Maghreb to the Strait of Hormuz lack everything from power-transmission systems to housing, roads, sewers, farming, banking, and even an infrastructure for tourism. So if peace in the region does break out, filling those needs could open up long-term business opportunities like those in post–Cold War Eastern Europe.

Right now, businessmen are falling all over themselves to grab a piece of the action in the rebuilding of Kuwait. Yet any executive who thinks he can stand around and wait for the go signal from Washington to pursue development opportunities in the rest of the region may find foreign competitors eating his lunch. Beyond some presidential cheering from the bleachers, the administration plans no new initiatives or leadership role in the development effort.

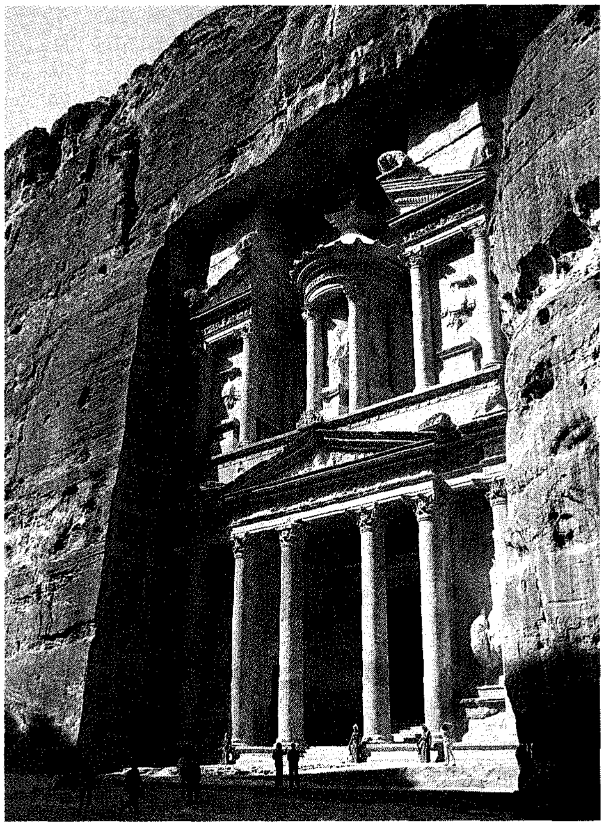
"Basically, the president's statement was just a vague proposal to be looked at sometime in the future," said one top Middle East economic-policy expert at the State Department last week. "What he really meant is that the U.S. isn't going to pay for anything; the money is all going to have to come from the Saudis."

The Washington bureaucracy seems to have got the message already. Take the Overseas Private Investment Corporation, a government agency that helps encourage investment in politically unstable regions of the world. OPIC's support for the Middle East has historically been modest at best, and officials say there are no plans afoot to change that. "We're just going to continue doing what we've been doing," says Howard Hills, general counsel for the agency.

Clearly, if U.S. companies want to get footholds in the development of the region, they're going to have to act on their own. And there's certainly plenty that needs to be done.

For instance, there's the water problem. One reason Israel continues to cling to the West Bank is that the area supplies nearly 33 percent of Israel's water. But Jordan is desperately short of water as well, and any resolution of the political problems between the two states will inevitably have to involve some compromising over water rights. Tensions could be eased if a desalinization plant were to be constructed in Jordan, perhaps at the port of Aqaba.

Such a plant could cost hundreds of millions of dollars—far beyond Jordan's current resources. Yet Thomas Naff, an expert at the University of Pennsylvania, says that any number of U.S. companies—including Dow, Du Pont, Brown & Root, and Dresser Industries—could do the job. What's obviously needed is an internationally minded deal hustler like Donald Kendall, former chairman of Pepsico, to step in and put together a package deal—perhaps including financing from a Gulf state plus a long-term, barter-type arrangement for, say, water in return for phosphates, a major Jordanian export.



BRING ON MORE TOURISTS: *A ruin in Petra.*

Another water-related project is crying out for development. In a speech at North Carolina State University last month, former president Jimmy Carter pointed out that the Dead Sea is rapidly drying up, imperiling tourism on both the Israeli and Jordanian banks. The basic problem seems to be that Israel is diverting too much water from the Jordan River, the sea's main tributary, into Israel itself.

To solve the problem, Carter called for construction of a pipeline from the Gulf of Aqaba to siphon seawater into the Dead Sea, which is 1,300 feet below sea level and could thus be fed by gravity alone. As an added benefit, the gravity-fed discharge could be used to operate hydroelectric turbines, creating low-cost electrical power for the region.

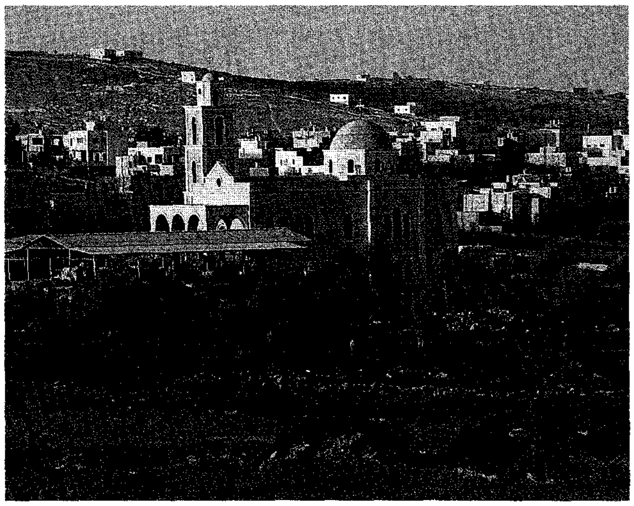
Israelis have from time to time studied their own version of such an idea—an actual canal from the Mediterranean to the Dead Sea—but shelved it because of Jordanian protests (it could flood much of the Jordan Valley) and the costs involved. Clearly, both Israel and Jordan would be better off if they worked together on a project that benefited both, and the first big company that puts such a deal together will likely wind up with the business.

It's the same with agriculture. By providing generous subsidies to jump-start farming in the desert, Saudi Arabia has finally begun moving toward self-sufficiency in a number of food categories. The first agribusiness conglomerate that puts together the financing for a similar approach in Egypt will get a leg up in an agricultural market that is potentially four times the size of Saudi Arabia's.

For now, the attitude of U.S. food companies seems pretty lackadaisical. "We're just not interested in the Middle East," says an official at Conagra, Inc., the United States's second-largest food-and-agribusiness conglomerate. Officials at Cargill, Inc., the largest privately held food company in the world, aren't interested, either.

Tourism may be an even bigger opportunity. Hilton, Inter-Continental, and a number of other operators have hotels in

Photograph by Peter Jordan/Gamma-Liaison.



OPPORTUNITY: *Bethlehem needs a boost—a few good hotels.*

Photograph by Superstock.

the region. Yet so far, none seems to have given much thought to promoting travel there on a large scale. An official at ITT-Sheraton's Middle Eastern operation in London says his company has never studied the overall market. Ronald Drake, a sales-and-marketing man at Hilton International, explains that his company is substantially involved in Egypt but has never given Jordan a second thought. "I really don't know why," concedes Drake. "I guess we just never focused on it."

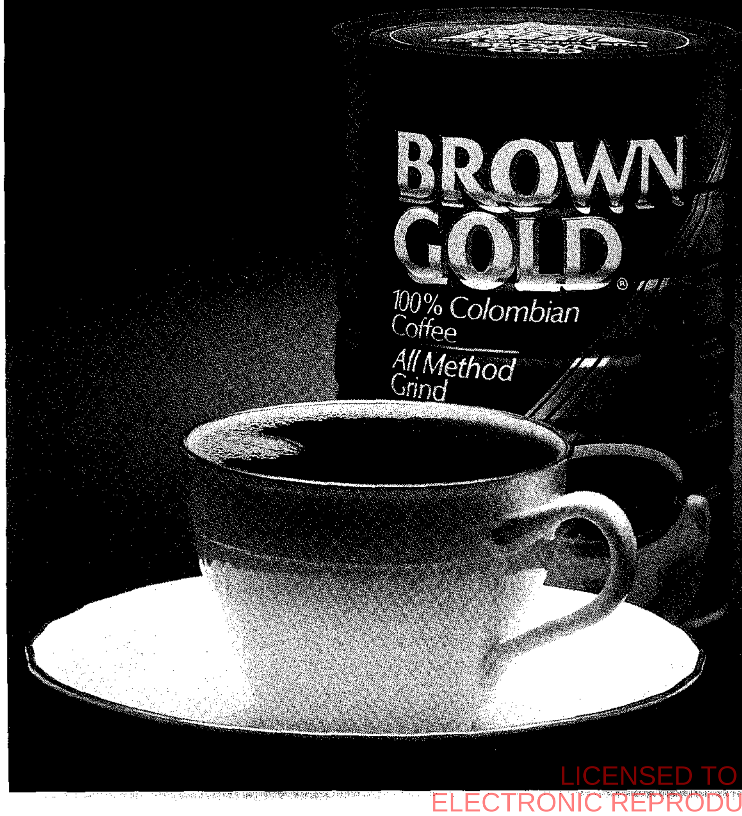
Yet according to Richard Henry, an expert on international travel, Jordan contains some of the most promising tourist draws anywhere. Take Petra, a 2,000-year-old city carved into the side of a red sandstone mountain. Experts say Petra could attract far more tourists than it currently does, but visitors are reluctant to make the six-hour round trip by road from Amman. Travel would certainly increase if there were ample overnight accommodations in Petra. Unfortunately, the only decent facility in the area is an 80-room hotel. A landing strip for air shuttle service from Amman would also help.

When Secretary of State James Baker met with Palestinians in Jerusulem last week, one of the group was Elias Freij, the mayor of Bethlehem. Freij has been pressing for years to boost the tourist potential of his city. Though it may be crass to say so, Bethlehem could be the Graceland of the Middle East—and the first company to begin exploiting that potential is going to start hauling out the loot. Improvements could include a spruced-up shopping area and a couple of good hotels.

Harvard's Institute for Social and Economic Policy in the Middle East has been quietly dreaming up investment and business ideas like these for years. The institute has convened seminars about, among other things, fertilizer deals between Egypt and Israel, an insurance company for the Gaza strip, an airport on the West Bank—even a power-sharing electrical grid for the entire region.

Until now, there wasn't much point in pursuing such notions beyond the talking stage. After all, what businessman in his right mind would want to risk investing in a region that might possibly blow sky-high at any moment?

But just as it took less than a year from the end of the Berlin Wall to the end of East Germany, the peace process in the Middle East could wind up moving a whole lot faster than anyone expects it to. Under the circumstances, it is certainly nice to know that businessmen who are looking for opportunities in the Middle East have at least one place to turn—especially since Washington seems unprepared to offer much help on its own. ■



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THE WOODYGATE PAPERS

ALTHOUGH I AM NOT AN INVESTIGATIVE REPORTER PER SE, I DO OCcasionally come upon documents and memoranda that I find of interest. Usually I discard such materials, because, to be perfectly honest, do I want to deal in the messy world of facts and information? Not really.

But when I was recently handed this internal New York *Times* memorandum, I realized I had the chance to reveal—for the first time—the inner workings of a daily newspaper and its coverage of a powerful cultural icon.

Media analysts can conjecture all they want about the true nature of the media beast, but this memo, I believe, lays bare that hungry animal—and sheds new light on a publication that, for a mere 40 cents a day, serves as a powerful arbiter of American popular culture.

MEMO TO: The Staff

FROM: Arthur Ochs Sulzberger, Publisher

RE: Woody Allen Coverage

In reading recent editions of the paper, I have noted what I consider to be a substantial, precipitous decline in the number and quality of pieces regarding Woody Allen in all sections. This is a situation that I feel needs to be worked on by all departments ASAP. I am not trying to suggest any overall criticisms of the quality of our coverage of Woody Allen to date; indeed, our recent magazine cover story by Eric Lax, my son-in-law and highly regarded Allen scholar, shows just how deep we can dig. (And how much we can influence. Consider Lax's fascinating account of how Mia Farrow once clipped and saved a photo of Allen from the *Times*.)

But when we are dealing with a story of this magnitude, our readers look to us for quantity of coverage as well. We need to make clear to our audience that we take this story seriously as an ongoing news event that warrants continued attention not just by my relatives but by all members of our staff.

Therefore, I have given some thought to the kinds of stories I think we have failed to provide thus far. Please do not take this list as suggestions; think of them more as demands. Rather than take any specific department to task, I will address our gaps in coverage as they have appeared—or not appeared—in the paper.

International Pages: Woody Allen and the Gulf War. We've missed this angle completely. I want Tom Friedman and Youssef Ibrahim to knock heads on this and get us a think piece pronto Tonto.

National Pages: How is the recession affecting Woody Allen? Is he eating out less? Maybe National and Food could coordinate coverage—determine whether Elaine's and Primola are suffering revenue declines in light of Allen's fiscal cutbacks.

Op-Ed Page: Woody Allen on Israel. This is a regular feature I believe we should continue, perhaps more frequently.

"Science Times": Woody Allen and ticks. Our recent magazine cover story reported that Allen suffered a tick bite on a trip to the country. This has no doubt left many readers wondering just exactly how common such bites have become, and precisely what the effect of a tick bite is on the creative process.

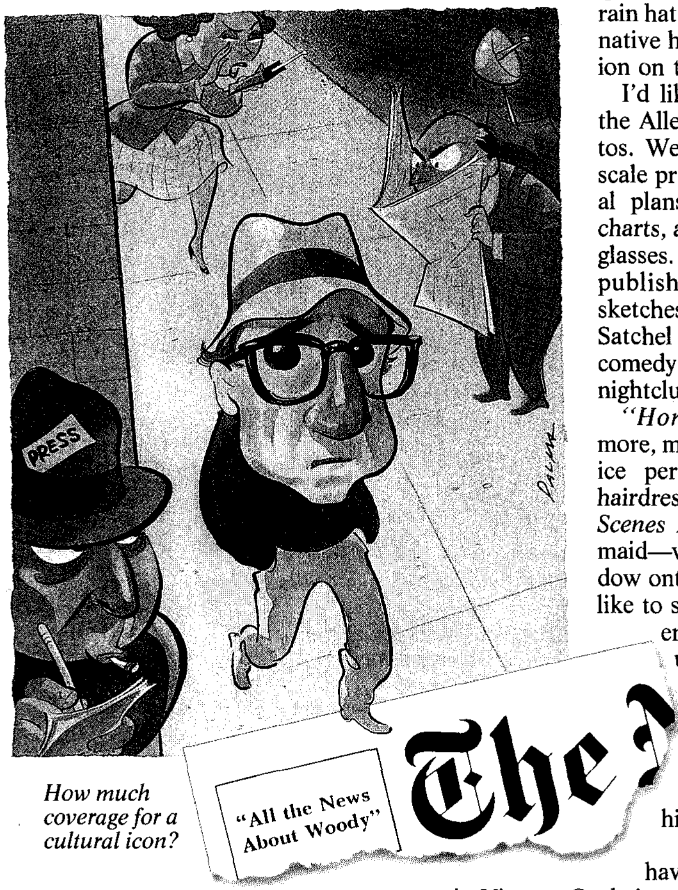
"Metro" Pages: This is where our coverage of Allen has slipped most dramatically in recent weeks. Here are just a few stories we've missed: Woody Allen and Central Park—let's travel with him as he goes from his East Side apartment to Mia's place on Central Park West. If he walks, what path does he use? If he drives, does he time his visits to coincide with the hours of the 72nd Street transverse, or does he go down to 66th Street, cross over, and drive back uptown? Is he still wearing a floppy rain hat, or has he switched to alternative headgear? (Work with Fashion on this.)

I'd like to see more coverage of the Allen children. Drawings, photos. We're late, I think, on a full-scale profile of Satchel—educational plans, weight and hair-growth charts, and, of course, any plans for glasses. Also, let's be the first to publish Satchel's own writings, sketches, etc. A source tells me Satchel is already itching to take his comedy material out to Village nightclubs.

"Home" & "Living": More, more, more. Profiles of Allen's service personnel—his secretary, his hairdresser (maybe a sidebar on the *Scenes From a Mall* ponytail), his maid—will give our readers a window onto Allen's private world. I'd like to see more answers to the everyday questions: Does Allen use MCI or Sprint? Does he prefer ibuprofen or acetaminophen for prompt headache relief? Does he spend a lot of time in front of the mirror examining his bald spot?

Reviews: Careful readers have detected a slight wavering in Vincent Canby's ongoing worship of Allen the artist. I think we should be aware that our readers look to us for reassurance of Allen's inability to fail—and Canby must be counted on to provide this critical lack of perspective.

For instance, for Canby to compare *Alice* only to previous Allen masterpieces, such as *Hannah and Her Sisters* and *Manhattan*, does not clearly delineate Allen's proper place in the pantheon of world culture. Isn't it about time for our critics to be offering more appropriate metaphorical comparisons, perhaps to Michelangelo or Shakespeare? Indeed, is our continued use of Allen's first name superfluous and perhaps even hurtful? Let us all reflect on what has been written about Allen in our pages and ask ourselves if we have been fair to this great talent. Personally, I think not.


PRESS
"All the News About Woody"
The
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How much coverage for a cultural icon?

Illustration by Eric Palma.

FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

Two in the Busch

FIRST, CHARLES BUSCH IS Mary Dale, a Nancy Davis–style actress in fifties Hollywood. Then he discovers his husband is part of a Communist plot to take over the Motion Picture Capital of the World—so he overdoses on sleeping pills, and dreams he's Lady Godiva. Inspired by the nude battler, he awakens to fight the Commies, although some of them are really. . . .

Well, whatever the play *Red Scare on Sunset* may be about, when it begins previews March 19 at the WPA Theatre, all exegesis will be second to Charles Busch himself—playwright, drag artiste, first-novelist, worshiper of Marie Antoinette. Co-founder of Theatre-in-Limbo, author of *Vampire Lesbians of Sodom* (which set an Off Broadway record for plays when it closed last spring after 2,024 performances), Busch, 36, has also nearly completed a *roman à clef* about his theater company for HarperCollins: "I love them, but they're eccentric. Let's face it, they're strange."

Busch: "I'm the parading grande dame of the theater."

Busch's tidy West Village railroad apartment mixes the Victorian and the current, Anne Rice novels and a wild desk covered in paper and shellac. As he speaks, his imagination outruns his sentences, bulling ahead of syntax. He considers his fame: "I was being rather grand and trying to figure out how famous was I, and my aunt said, 'Well, if you didn't know you, you would know who you are, but if I didn't know you, I wouldn't know who you were.' But I would know me if I didn't know me, if I wasn't me; that's for sure."

For years after graduating from Northwestern, Busch toured the country in his own one-man show, supporting himself offstage with a series of very odd jobs. "For a while, I was a psychic artist, drawing you as you were in a past life. I'm as psychic as a frying pan, but I did my best."

In 1984, on a lark, he wrote *Vampire Lesbians* and helped form Theatre-in-Limbo. It's been a wild parade since: The company has produced Busch's *Sleeping Beauty, or Coma* (a sixties supermodel is slipped a hit of acid), *Psycho Beach Party* (Gidget with a split—and murderous—personality), and *The Lady in Question* (about a real bitch who takes on bigger bitches, the Nazis).

Busch's first glimpse of the stage was watching his father sing opera, and a sense of inflated melodrama continues to inform his writing. "The stars of today are too human," he says. When he started *Red Scare*, Busch knew he wanted to do Godiva and the Communists; along the way, he considered vignettes about Godiva as "Lot's wife, as a male model for the Mona Lisa who decides not to do it, as a performance artist in 1990 who loses her NEA grant and decides not to protest. So the others, who do protest, get Gap ads, and she's very bitter." Those characters faded away; this week, we'll see what mayhem survived. ROWAN GAITHER

TRUE TALE

DOG SOLDIERS

THE GULF WAR MAY HAVE ended quickly, but the battle between dog owners and law enforcers in Washington Square Park grinds on.

One recent snowy morning, two Greenies—green-clad members of the Parks Department's enforcement patrol—mounted an attack on a pair of German shepherds, a tiny terrier, and two fearsome poodles who were running untethered. But their ticket blitz was about as effective as Iraq's frontline forces.

"It's good for the whole day," one dog owner crowed, waving a fresh ticket as he unleashed his pet.

But another owner put up a verbal barrage, accusing the Greenies of picking on the dangerous ranks of dog walkers while turning a blind eye toward the Jamaican drug-dealers who daily saturate the park. Threatened with the confiscation of his dog, the upset owner finally gave a name and address that other park regulars—but not the Greenies—knew to be false. Then, as the uniformed enforcer got into his truck to write a ticket, dog and owner simply strolled away.

"Way to go, mon," said a dreadlocked onlooker. "Smoke?" MICHAEL GROSS

tik
FREEZE
SMOKE?

Photograph by Steven Begleiter. Illustration by Jottoworld.

MODERN TIMES

The Rhythm Of The Sweats

DISCO NEVER DIED, IT just joined a gym, where its metronomic beats proved to be perfect accompaniment for mindless movement. The music in most health clubs stinks worse than a sweaty locker room because instructors are more concerned about math than melody: Denise Imbesi, who markets aerobics tapes through her company, Muscle Mixes, says her high-impact tapes generate between 140 and 160 beats per minute, while the low-impact mix puts out from 130 to 150 b.p.m. (As a point of reference, the Rolling Stones' "Jumpin' Jack Flash" limps along at 75 b.p.m., while the Pointer Sisters' "Jump [For My Love]," widely recognized as one of the greatest hits of aerobics, clocks in at 136 b.p.m.)

Instructors sometimes squeeze out extra beats by speeding up their tape players. No matter that Madonna ends up sounding like Minnie Mouse. As Talking Heads once said, "This ain't no party, this ain't no disco." This is Music From Hell.

That's why I made my own aerobics tape and cajoled Rose Gianto, an instructor at New York Health & Racquet Club, into giving it an in-class spin. Rose didn't want to warn the class of the musical menu for fear they'd bolt, and some did indeed seem stunned by the sound of acoustic drums and electric guitars. But vintage rhythm and blues, including the Capitols' "Cool Jerk" and Frankie Ford's "Sea Cruise," got hearts pumping, as did the relentless squeeze-box rhythms of Buckwheat Zydeco.

The rock and roll was a bit trickier, with shifting rhythms prompting Rose to "march it out" a little more than usual. Still, stomping through Elvis Costello's "Oliver's Army," kicking at Midnight Oil's "Dreamworld," and doing the grapevine to R.E.M.'s "Can't Get There From Here" offered a wry choreography of life during wartime.

Speaking of which, I sweat bullets when a couple of classmates hit the showers early. Would Rose's reputation be ruined by high-impact rock in her low-impact class? Not likely—bad music has yet to stop an aerobics class. So I'm on to free weights, the true sound of heavy metal. JOHN MILWARD

F-STOP

AMAZING GRACE

IN 1971, WHILE WORKING AS AN ECONOMIST FOR THE International Coffee Organization in London, Sebastião Salgado was sent to do research in Africa. He was supposed to be studying production and distribution, but Salgado was drawn to bigger issues: Using a camera borrowed from his wife, he brought back pictures of the continent's terrible poverty.

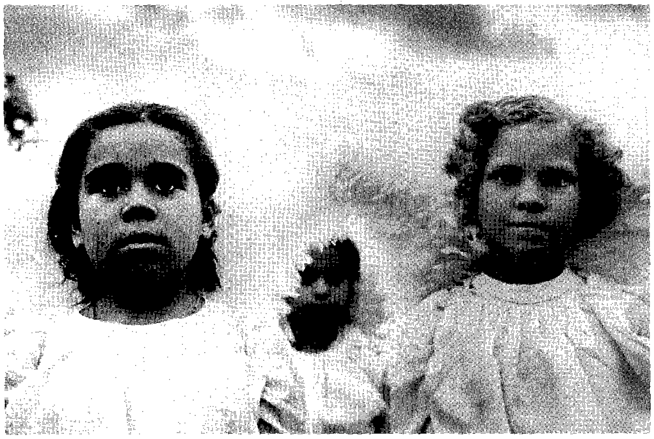
Photography became Salgado's obsession, and next week the International Center of Photography (1130 Fifth Avenue) mounts an exhibition of the Brazilian's award-winning documentary work from the Soviet Union, Bangladesh, Ethiopia, and Cuba.

Salgado still doesn't take pictures to create great art; he does it to convey a message. The ICP show, called "An Uncertain Grace," focuses on the lives of manual laborers in the age of industrialism, the plight of Latin American peasants, and the struggles of famine victims in the Sahel region in Africa.

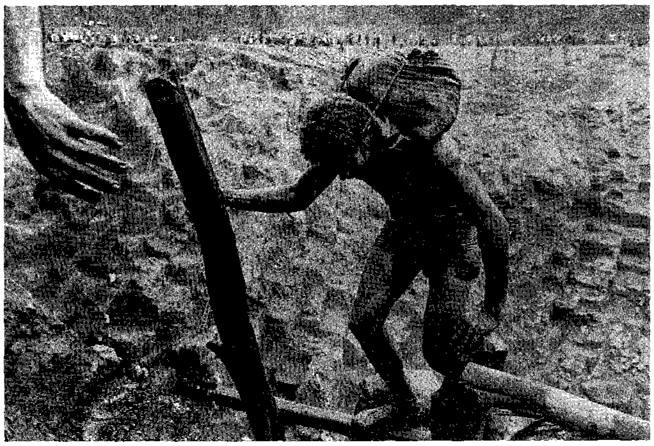
Salgado's black-and-whites combine the style of Cartier-Bresson with the surrealism of García Márquez. The subjects are portrayed in an almost spiritual manner: A Brazilian gold miner resting against a pole evokes Christ on the cross. A sugarcane cutter raising his machete resembles the Grim Reaper.

"These pictures had their own reasons for being made," Salgado says. "You do this kind of human photography because you believe it will bring something more to these people."

The photographer, who lives in Paris with his wife and two sons, continues to do his share: Recently, the sale of his series on starvation benefited the French relief group Médecins Sans Frontières (Doctors Without Borders), and when European magazines published Salgado's photographs of Cambodians who'd lost limbs to Khmer Rouge land mines, it raised more than £10,000 in assistance. LEAH INGRAM



First Communion, Brazil, 1981.



Hauling dirt out of the Serra Pelada gold mine, Brazil, 1986.

Photographs © by Sebastião Salgado/Magnum Photos. Illustration by Gabrielle.

FREE ENTERPRISE

HOME-STYLE HARLEM

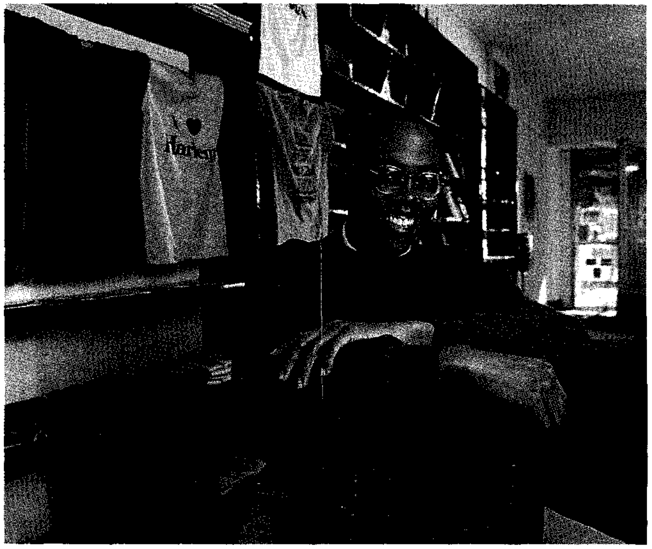
WITH WALL STREET soaring and investment banking beckoning, not many mid-eighties Columbia-business-school students were studying low-income housing. Or reading up on black history. Or giving unofficial tours of Harlem. But Kevin McGruder was, and guess who has his own thriving business today?

Home to Harlem, McGruder's 125th Street shop, opened last August. It looks like a small campus store—but the T-shirts, sweatshirts, mugs, and caps are emblazoned with HARLEM instead of STATE.

"About two thirds of my patrons come from the neighborhood," McGruder says. The rest come on tour buses, shuttling between Sylvia's, the Apollo, and photo ops of urban decay.

McGruder, 33, came to Harlem as a curiosity seeker himself. He spent the three years between Harvard and Columbia back home in Toledo, Ohio, working on low-income-housing issues. He enrolled in business school with the intention of bringing solid management principles back to those nonprofit ventures.

But to his delight, he discovered Columbia was but a few blocks from Harlem. McGruder was seduced. "Almost the first week I was in New York, I went to a lecture on the Harlem Renaissance," he says. "I liked jazz, so I started reading up about that, and then I got interested in the literature and the history. Harlem is home in one way or another to a lot of black Americans, even though they may not live here."



Home but not alone: McGruder inside his Harlem store.

It's now literally McGruder's home—he owns a brownstone on 145th Street. And since it's home to so much black history, McGruder also stocks books on the neighborhood's past and holds monthly discussions of arcane subjects like *Fire!!*, a one-issue Harlem magazine of the twenties—McGruder's favorite era.

One book moving rather briskly is the first best-seller credited to a black American, Claude McKay's 1928 novel *Home to Harlem.* But not everyone comes to buy books. McGruder's shop occupies a former beauty-supplies store, "and actually," he admits, "a lot of customers still come by looking for them."

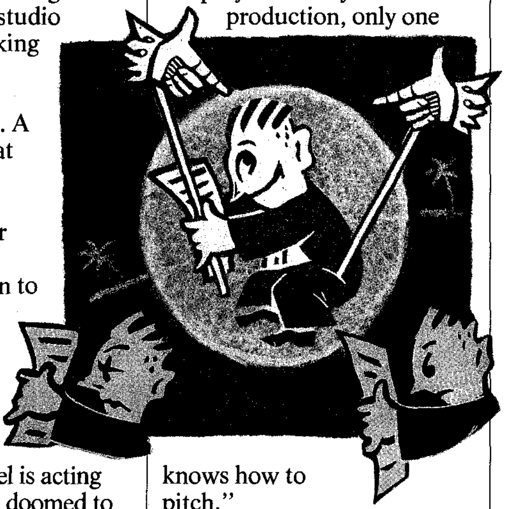
LENORE SKENAZY

L.A. LETTER

Learning to Throw the Inside Pitch

IN THE TOWN WHERE EVERY bus driver is working on a screenplay, how's an unknown writer to get the attention of busy studio executives? By taking a class from Jane Deknatel, the professor of pitch. A former producer at CBS, MGM, and HBO, Deknatel teaches the proper way to present a script—even down to the correct body language.

This afternoon, using the living room of her Los Angeles home as a stage, Deknatel is acting the role of a scribe doomed to Hollywood rejection—she slouches into the room, eyes down, passively waiting to be engaged. Surely, no one does *that.* "Oh, but yes, you can be sure of it," Deknatel insists. "Of ten people who can write a feature or TV project worthy of production, only one knows how to pitch."



She should know. For sixteen years, Deknatel, who looks like a silver-haired Glenn Close, took writers' pitches as a powerhouse producer. Now—for $300 for the first three hours and $120 per hour thereafter—she lectures on the virtues of a firm handshake and teaches screenwriters how to prod a secretary for the key to a studio exec's personality.

Deknatel also spreads a pitching mantra that has a New Age sound to it: "Enrollment" means getting everyone in the room on your side. "Entitlement" is knowing what you want and not being afraid to ask for it. "Staying present in the room" means remembering to continually return to the point when nerves derail your train of thought. "It's all about getting into the action," Deknatel explains.

Deknatel says that since she started the sessions last June, 90 percent of her students have sold scripts. One client, in a crucial meeting to script a feature film, literally wound up on the floor by following Deknatel's advice. When a woman walked into the meeting late, the writer got up to shake her hand and asked her name before realizing that not only had he already met her several times but she'd been instrumental in setting up the meeting. The writer remembered a Deknatel pointer—acknowledge your nervousness. He sat down and promptly slid under the table, announcing his mortification to one and all. Says a straight-faced Deknatel: "He got the deal."

JANE BIRNBAUM

OVERHEARD

IN THE GAZEBO ON THE MAIN floor of the new Henri Bendel, a woman in a postwar buying frenzy exclaimed to two friends, "They oughta write a song, 'I'm Shopping Again!' "

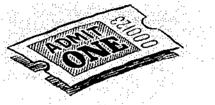
Photograph by Kelly Campbell. Illustration by Angela Riechers.

"Some forms of transportation are more dependable than others."
–Kenneth Cole

Men's footwear, bags, leather goods, ties, socks, and belts are also available at fine department and specialty stores.

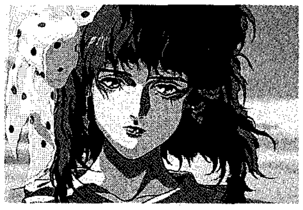
NEW YORK AMSTERDAM SAN FRANCISCO

HOT LINE



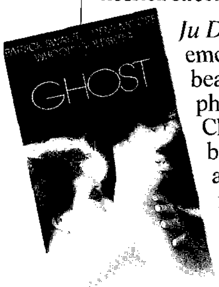
THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



MOVIES

"From Astro Boy to Akira": No one's better at animation than the Japanese, and over the next couple of weeks, Film Forum 2 will be showing their best. *Robot Carnival,* which kicks off the festival, has been described as a futuristic *Fantasia.* At 209 West Houston Street; 727-8110.



Ju Dou (page 66): This emotionally charged, beautifully photographed Chinese film has been nominated for an Oscar as the best foreign movie of the year.

VIDEOS

***Ghost* ($89.99): Whoopi Goldberg's up for an Oscar in the year's second-biggest money-maker.**

***Pump Up the Volume* ($89.99): Christian Slater is a young suburbanite who starts a radio station in his parents' basement.**

***King of New York* ($89.99): Christopher Walken plays a drug kingpin in this drama—shown first at last year's New York Film Festival.**

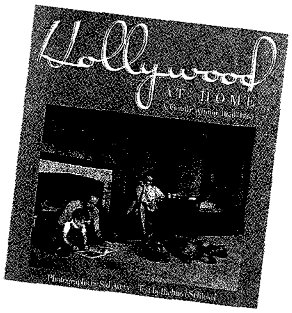
TELEVISION

The Dark Angel: Peter O'Toole is the sinister, depraved villain, and Jane Lapotaire plays a macabre French governess in an adaptation of Sheridan le Fanu's gothic novel. (Channel 13; March 21, 9 P.M.)

***Into the Woods* and *The Grapes of Wrath:* Channel 13 is Broadway bound. Stephen Sondheim's witty, brittle musical based on fairy tales by the brothers Grimm was taped live and is being shown Wednesday, March 20, at eight. On March 22 at nine, it's Chicago's Steppenwolf company in its award-winning adaptation of Steinbeck's novel.**

BOOKS

Hollywood at Home: A Family Album, 1950–1965: Sid Avery shot these pictures for *The Saturday Evening Post* to show that celebrities are just like you and me—they take out the trash (Brando), invite friends over for backyard barbecues (Rock Hudson), and play with the little ones (Bogey and son). (Crown; $30.)



thirtysomething stories: Now that the series is on break until April, this anthology of nine scripts from the show (with forewords by their creators) will tide fans over. (Pocket Books; $10.95.)

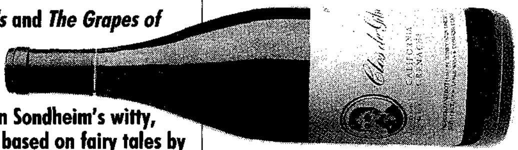
DANCE

Robin Becker and Company is performing two premieres: *Landing,* an abstract piece set to a James Slater score, and *Kindred,* which has original music by the composer-percussionist Tiyé Giraud. The group is at St. Mark's-in-the-Bowery Church. March 21–24.

TASTINGS

BY ALEXIS BESPALOFF

The California-Rhône connection: Attractive and moderately priced California reds made from Rhône Valley varieties include the flavorful Cline 1989 Cotes d'Oakley, the elegant William Wheeler 1988 R.S. Reserve, and the ripe, youthful Bonny Doon 1990 Clos de Gilroy (all about $10).



David Kelley

ASK GAEL

What's the best bargain in town? Serendipity's "blue-plate special" ($9.95) runs all day Tuesday: a huge hunk of crusty meat loaf, buttery mashed potatoes, vegetable, Wonder bread with oleo, and a big red-white-and-blue sundae topped with an American flag. At 225 East 60th Street.

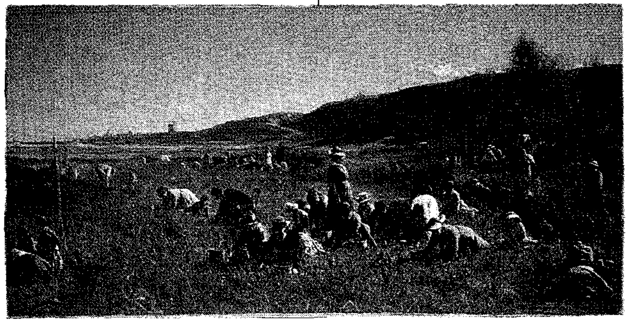
Where can I find romance on a budget? Greene Street's "Sweetheart Dinner" is a seductive weave of delicious food, jazz on the piano, and a bottle of house wine in a fiercely romantic setting, just $50 for two, Sunday through Thursday, if you order before 8 P.M. At 101 Greene Street, near Prince.

MUSIC

The Metropolitan Opera celebrates the twenty-fifth anniversaries of Mirella Freni, Alfredo Kraus, and Nicolai Ghiaurov with works from *Madama Butterfly, Faust,* and *Don Carlo.* Also on hand: Vladimir Chernov, Plácido Domingo, Frederica von Stade, and Samuel Ramey. March 24.

Violinist Rodolfo Bonucci, making his U.S. orchestral debut, plays the U.S. premiere of Fauré's *Violin Concerto.* Also on the program: Saint-Saëns's *Rondo Capriccioso,* Berlioz's *Symphonie Fantastique,* and Mozart's *Symphony No. 36 Linz.* At the Brooklyn Academy of Music, March 22 through 24.

Dastardly divas: La Gran Scena Opera, the wonderfully silly and campy all-male ensemble known for its terrific send-ups of grand opera and its romantic heroines, is at the Ballroom from March 19 through 30.



ART

***The Cranberry Harvest, Island of Nantucket:* This nineteenth-century landscape was first shown at the National Academy of Design more than 100 years ago. It's back at the academy, along with twelve other Eastman Johnson paintings and drawings. (Fifth Avenue near 89th Street; through March 24.)**

Copenhagen
DENMARK
Amsterdam
The Hague
NETHERLANDS
Berlin
POLAN
Brussels
BELGIUM
GERMANY
Bonn
LUX.
Luxembourg
Paris
Prague
CZECHOSLOVAKI
NCE
Vienna
AUSTRIA
Bern
SWITZERLAND
HUNGAR

"We're happy to see we're not the only ones making new ties."
–Kenneth Cole

Men's footwear, bags, leather goods, ties, socks, and belts are also available at fine department and specialty stores.

NEW YORK AMSTERDAM SAN FRANCISCO

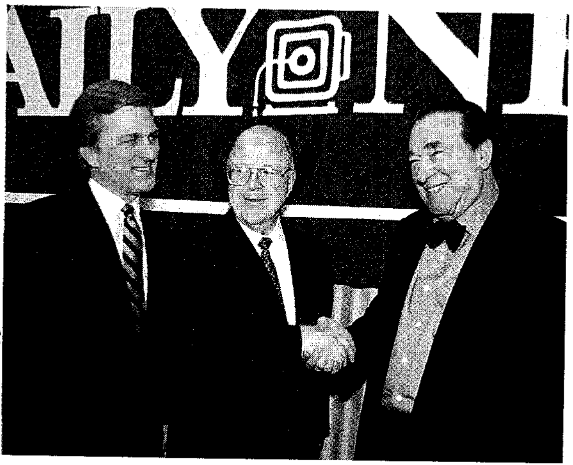
ELECTRONIC REPRODUCTION PROHIBITED

TO THE MAX

Now, for a Real Tabloid War

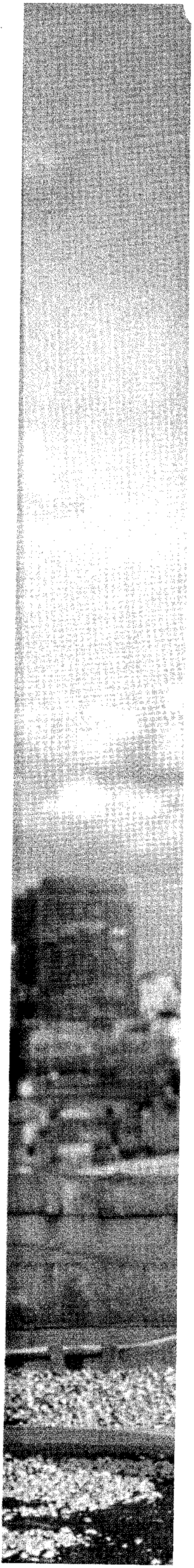
IN THE HOURS BEFORE THE ANNOUNCEMENT OF the sale of the New York *Daily News* to the British publisher Robert Maxwell last week, striking *News* employees and the *News's* editors still working inside the paper did what journalists usually do when left alone together: They swapped the latest stories, some of them possibly true—in this case, about the prospective new owner of the paper. One item was repeated frequently on both sides of the picket lines—a description, attributed to a British union official, of Maxwell's bargaining skills. "He can charm the birds out of the trees," the line went. "Then he shoots them."

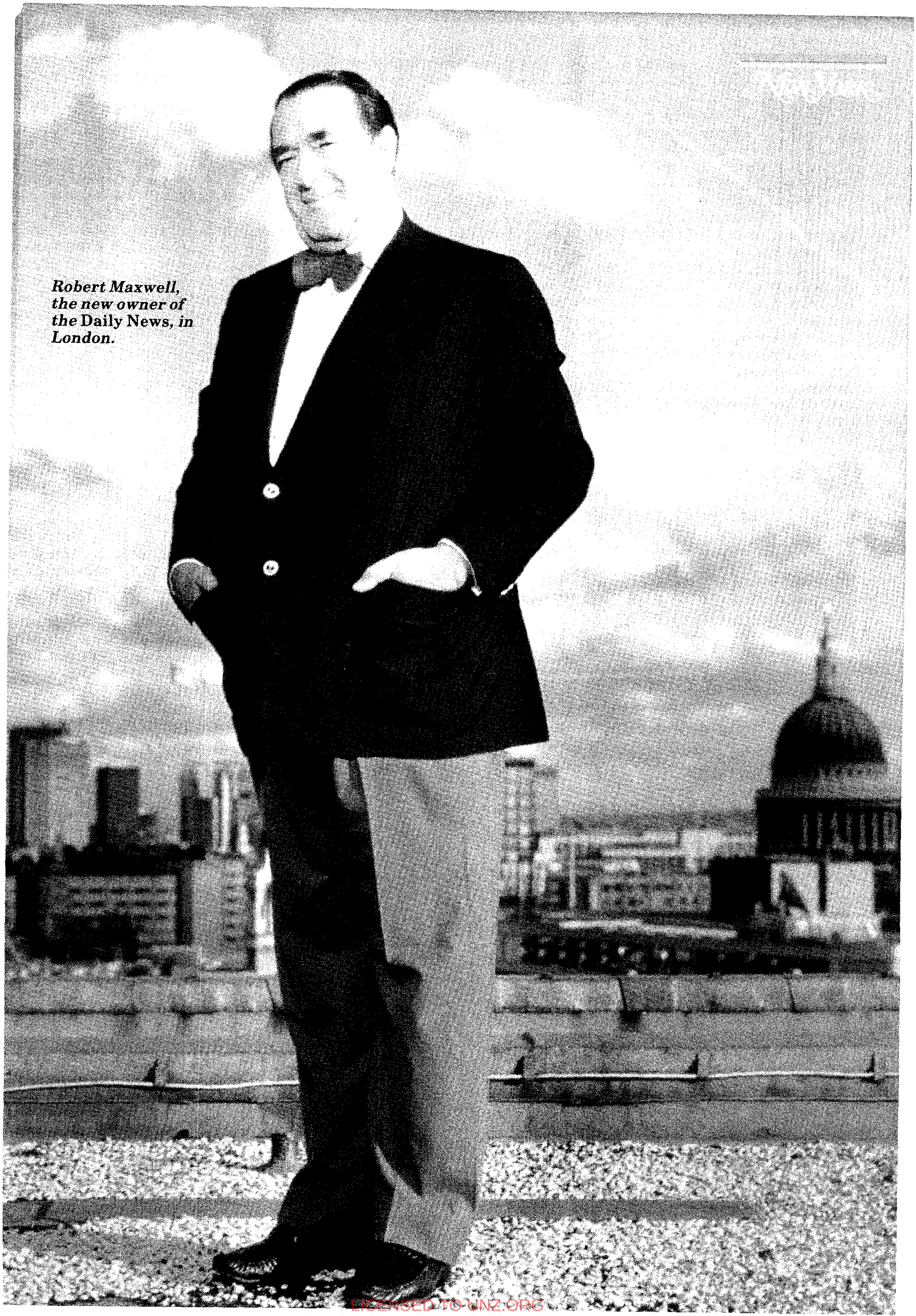
Though Maxwell's formal takeover of the *News* won't take place until the union members finish ratifying their contracts this week, New Yorkers have already had a chance to witness the Maxwellian style in action: He came, he charmed . . . he fired. His agreement with the nine *News* unions


Rick Maiman/Sygma

The "handoff" from Hoge and Brumback.

By Edwin Diamond


Terry O'Neill/Sygma



Robert Maxwell, the new owner of the* Daily News*, in London.

that have been working without a contract for almost a year calls for the elimination of almost one in every three jobs at the paper. Similarly, the letter of intent he signed with the Tribune Company, owner of the *News,* requires *it* to pay *him* about $60 million to take the paper off its hands. Though the fate of *News* publisher James Hoge remains unclear, dozens of Tribune-appointed executives will be clearing out their desks and lockers, along with some 800 union workers.

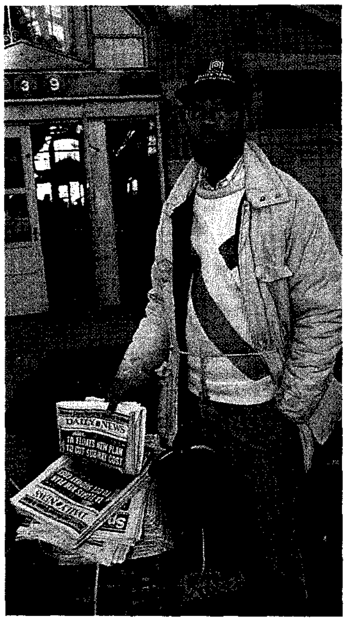
And still they all cheered. At a fund-raising party held by strikers at the Lion's Head tavern last week, Tom Robbins, a star *News* reporter and a leading strategist for the Newspaper Guild, praised Maxwell for "doing in six days what the Tribune Company couldn't do in over a year." As Robbins exulted over the great victory for collective bargaining, he also acknowledged that he was vulnerable to dismissal. Robbins lacks seniority—he went to work at the *News* in 1988—and the agreement with Maxwell requires the Guild to give up 85 editorial jobs out of a newsroom force of 368. It was a cut that the *News* had never sought from the Guild.

The *News's* managers, too, tripped over their own feet in the rush to honor the Englishman who is set to relieve them of ownership of New York's hometown paper. During the months of stalled negotiations after the unions' contracts with the *News* expired last spring, publisher James Hoge repeatedly dismissed reports that the Tribune Company wanted to sell off or shut down the paper. "So much union bulls---," he called the stories. His denials grew more vehement, if anything, after the strike/lockout that began last October 25. Earlier this month, however, when Maxwell arrived on the scene, Hoge proclaimed that the *News* "wholeheartedly" welcomed the efforts of this "highly qualified buyer to save a great newspaper."

It was all rather surreal, as crazed as the chain of events that pushed the *News*—not too long ago, the biggest-selling newspaper in the country—to the edge of extinction and then brought in an improbable savior. Maxwell has climbed to the top of the British publishing world in part by cutting costs—particularly the jobs or pay of his employees. His media properties in Britain are still being picketed by the "Pergamon 23"—the group of underpaid textbook editors, many of them women, that Maxwell fired almost two years ago from the Pergamon Press in Oxford.

Hoge's description of Maxwell as a highly qualified buyer also added a touch of black comedy to the story. Maxwell, much like his arch-rival, Rupert Murdoch, carries a large load of due bills: $3.2 billion for his publicly held company in the most recent reckoning. Last fall, the *Financial Times* of London reported that "in the late 1980s, running up debt might have been fashionable. Now it is distinctly old hat. Mr. Maxwell faces the prospect of chipping away at his publishing empire in an effort to repay the debt he took on to buy it." Other articles in the *Financial Times* have detailed how Maxwell has moved money from his private holdings—the Mirror Group Newspapers in London—to his public communications empire, which includes the American book publisher Macmillan, Inc., and the *Official Airline Guides,* listings of travel schedules.

NEWS
DAILY NEWS



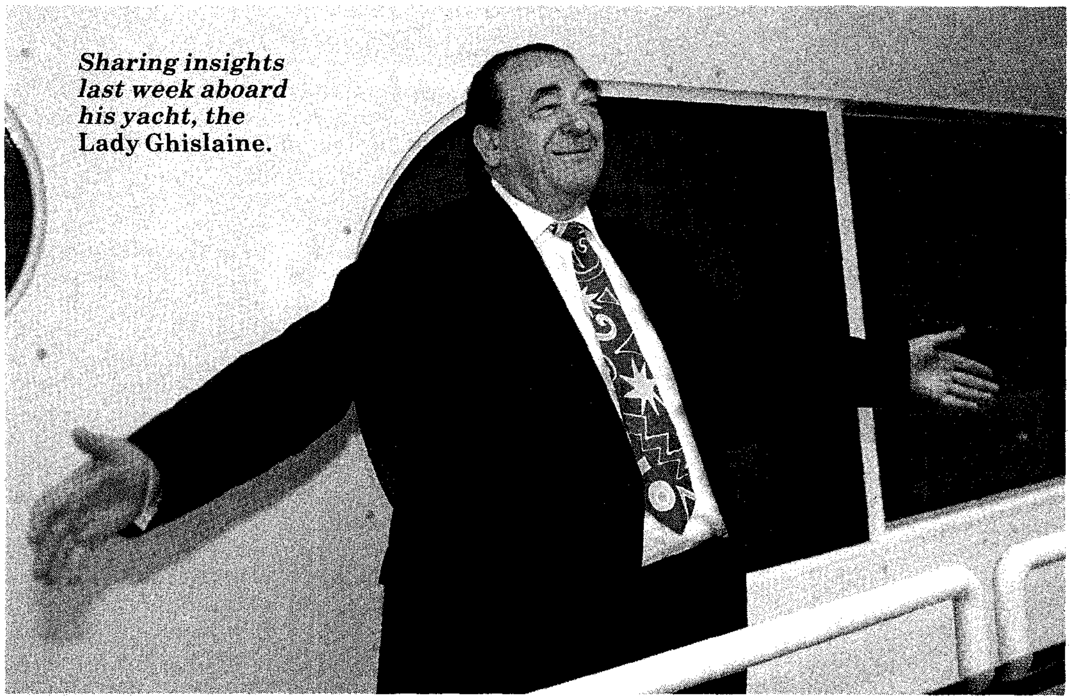
Embattled *News* publisher James **HOGE**; signs of **VIOLENCE** during the strike; a **HAWKER** selling the paper on the West Side.

IN THIS WHIRLWIND OF DELUSION, at least the center was calm. Ian Robert Maxwell, 67, was born Jan Ludvig Hoch, one of nine children of a Hasidic family in rural Czechoslovakia. At sixteen, as a member of the anti-Nazi underground, he escaped across three borders to join the French Resistance; eventually, he became a British Army officer and World War II hero. After he made his fortune in publishing, the London competition and the satirical biweekly *Private Eye* hung on him the tab titles "The Bouncing Czech" and "Captain Bob."

But he's always had the virtue of constancy: He simply wants to be the sole star and President for Life. "To work within Maxwell's organization," says a senior editor speaking not for attribution, "is like being in a one-party state, with a politburo—but there's only one person in it."

In New York last week, Maxwell played himself. "He's a great showman," says Tom Bower, the author of a decidedly unauthorized biography of Maxwell. (Maxwell is suing Bower in the English courts, and Bower is countersuing.) Bower gives a preview of what the *News's* editors can expect. Maxwell, he said by telephone last week from London, constantly gets involved in the hard-news coverage at his British papers, "humiliates and denigrates his editors," and thinks he's a newspaper expert when actually

Photographs: top, Michael Norcia/Outline; bottom left, Michael Hirsch/Gamma-Liaison; bottom right, Nina Berman/Sipa.



***Sharing insights last week aboard his yacht, the* Lady Ghislaine.**

'HELLO! THIS IS THE MAX CALLING'

A WIND-DRIVEN WAVE FROM A PASSING EAST RIVER barge hits the *Lady Ghislaine* amidships. Robert Maxwell's yacht rocks gently at its moorings just below 34th Street. Captain Bob, the new owner of the *Daily News,* doesn't miss a beat. "Is this Victor Potamkin?" he booms over the portable phone at his marble table in the boat's forward salon. The accent is British, of course—every syllable of the name is stressed—but with a slight *mitteleuropean* underlay that fits. "The Victor Po-tam-kin of the great"—Maxwell glances at the computer printout pushed toward him by his secretary—"Cadillac agency, I take it? . . . This is Bob Maxwell . . . Yes, yes . . . I know him in London . . . We at the *News* live by our advertisers and readers . . . May I count on you?"

Maxwell is making a pitch for Potamkin's ads to come back to the *News.* The paper won't be "handed over" to him for several hours, but he's been on the phone since 8:30 A.M. talking to Alexander's, Macy's, and now Potamkin. They recognize his name—and they tell him they want to come back to the paper.

But just what kind of a paper does Captain Bob expect to pilot? Maxwell promises that he will be a hands-on publisher. "I'll be at the *News* day and night for the first six months," he tells me. "I'll put a bed there; then when everyone's gone, I can do my best thinking. I'll be involved in everything." He pauses, then quickly adds, "But not with the news columns. I'm not in the writing business."

Well, maybe there's one exception. Maxwell is writing a FORWARD WITH NEW YORK! article to run on the front page of the *News*—"with the editor's permission, I hope"—the day of the actual takeover, expected this week. "New York has problems," Maxwell argues, "but the need is for New Yorkers to help themselves," because, he says, "the city can't count on the state or federal government for help."

Well, maybe one other exception. Maxwell wants to attract the best writers—while holding on to the stars he has. "Newspapers cannot be revolutionary," he says. "They must be evolutionary and change carefully." The *News*'s star columnist Liz Smith has been aboard the *Lady Ghislaine* at Maxwell's personal invitation; he values her work. He also has his eyes on "that grand Portuguese sportswriter . . . what's his name?" Maxwell glances again at a scrap of paper. "I'll remember. . . . Lupica. . . . It's a Portuguese name, you know. Mike Lupica."

But Lupica, a former *News* writer, is now at *The National,* the sports daily; correct? "*The National,*" says Maxwell, quickly glancing up, "is history."

He also wants Jimmy Breslin—or, more precisely, "the younger Jimmy Breslins who are around town, but I won't tell you his or her name."

The British press lord insists he is a regular reader of the New York papers. "On my first trip to New York, in 1948, there were half a dozen or more papers in the city, and I spent two or three hours a day reading them. I've done it ever since."

Four years ago, the reading went from casual to intense. "Ted Kheel [the union adviser] approached Syd Gruson of Rothschild and asked him as my banker if Robert Maxwell would like to buy the *News,* if it were for sale. So I called Jim . . . Jim . . . Jim Hoge . . . Hoge . . . of the *News* and told him the unions have invited me to make a bid for the paper, and that if management ever decided that it wanted me to bid, then I would. That is, I would if the unions and management were in agreement on it. Nothing came of that. And I moved on. Then about four weeks ago, Hoge said that yes, they wanted a bid.

"Charlie Brumback [of the Tribune Company]. What a guy! We were in the middle of a negotiation on the phone. A call came in from a former advertiser. I begged off. 'Can I put you on hold?' I asked Charlie. He understood completely. A gentleman. We live by our major advertisers and our readers, you know."

Not everything went smoothly between Charlie, Jim, and Bob. The *News* has been claiming a circulation of 600,000 to 700,000 in recent weeks. "Actually, the paper was printing 600,000 copies and selling just 350,000," says Maxwell. "But we'll get it all back. I'll be at 900,000 to 1 million in less than a year. And, given the advertisers' responses, I'll be showing a profit in my first year. Yes. Yes."

The secretary moves her ballpoint pen down the list. Maxwell pickes up the phone. "Hello. . . . This is Bob the Max calling on behalf of the *News.* . . . Mitch, you and Modell's have been our top advertiser. . . . Yes, Yes. . . . I've gotten an okay from Alexander's and Macy's. Will you say yes in principle to returning? I'd like to tell the mayor and the governor when I see them today that the great Mitch Modell has signed with us again. . . . Good. . . . That's good about your grandfather. . . . Good. . . . God bless."

Maxwell put down the phone. It's nine in the morning, and he's batting four for four. Or, as the sports department at the Maxwell *News* might say, the cricketeer's scored a century. Only kidding, of course. ■

Photograph by Rick Maiman/Sygma.

"what he knows is the printing business."

True to form, during his negotiations with the *News* unions, Maxwell reveled in his new role as prince of the city. He appeared at a series of improvised news conferences in the lobby of 866 Third Avenue, headquarters of Macmillan (a Maxwell company since 1988). He donned a blue *News* cap, draped an arm around George McDonald, president and chief negotiator for the Allied Printing Trades Council, and spoke expansively about the paper's future. Maxwell's *News* would stress "service, education, and amusement," he promised. Then he turned elegiac about the lost jobs of the workers and found time to say a word about the departure of the 800 replacement employees the *News* had hired at the start of the strike (the Tribune Company told them March 19 would be their last day at the paper, with pay through the end of the month). Maxwell even had a pat on the head for Charles T. Brumback, the CEO of the Chicago-based Tribune Company and the certified media heavy in the story. "Charlie Brumback," Maxwell said, would come to New York to take part personally in the "handoff" of the paper to its new owner, gentleman to gentleman.

THE SECOND WORLD WAR SHAPED MAXWELL AND STARTED HIM ON HIS CAREER.

Getting the Military Cross from Field Marshal **MONTGOMERY.**

A dozen TV crews became impatient. But Maxwell wasn't ready to let the cameras go. He summoned lawyer Ted Kheel, the unions' unpaid adviser, to the microphones for recognition. "Thank you . . . thank you," a couple of TV producers murmured, trying to end the news conference. Maxwell kept going: He called up Sydney Gruson, the former New York *Times* executive now with Rothschild, Inc., Maxwell's investment bankers, and asked the working stiffs of the press to give a round of applause to his banker-adviser.

Finally, Maxwell surrendered the microphones and worked the crowd of journalists, dispensing a few more quotes as he slowly made his way back to his office. To a succession of reporters, he described McDonald and the other union leaders he had been dealing with as "Runyonesque"—confusing the settled burghers of Queens with the touts and bookies of a bygone Broadway.

New Yorkers will be getting used to their newest media star over the next several months. Maxwell promises to be a highly visible presence in the pages of his new property and around the city too. This is, after all, the publisher whose London paper, the *Daily Mirror*, serialized his authorized biography. This is the press lord who put his own likeness on every bingo card sold in a circulation-building contest for the *Mirror*.

It's likely to take more than celebrity, however, to charm some of the important birds out of the trees. To begin with, there are a half-million or more readers—out of a prestrike circulation of just over 1 million—who have deserted the *News* in the past six months. Then there are the scores of major advertisers, including Macy's, Alexander's, and A&S, that followed the paper's lost circulation out the door.

Maxwell promises to bring them all back and to push the *News* into profitability within a year, while fending off the rival tabs, the *Post*, owned by Peter Kalikow, and New York *Newsday*, owned by the Times Mirror Company of Los Angeles. What's more, Maxwell claims he'll accomplish this despite the recession blighting the city and the Northeast. "The recession will end," Sydney Gruson says. "Don't ask me when, but it'll end."

But even in New York's *good* years, during the boom time of the eighties, the *News* didn't make any money, and neither did the *Post* or New York *Newsday*. The metro area still looks like a three-tiered media market: the *Times* and the *Wall Street Journal* skimming the upper end, television taking the nonreaders at the lower end—and the three tabloids fighting for a share of the shrinking middle.

It came as something of a surprise, then—at least for some in Maxwell's new audience—that he appeared to be winging things during his first days as the *News*'s presumptive owner. Last week, for example, he talked about the introduction of color photography within three years at the *News;* that made some executives inside the paper wonder if Maxwell and his chief assistant, Charles Wilson, had read the small type of their contracts with the printers' and pressmen's unions. But Maxwell showed that there are a few tricks sharp outsiders can teach New Yorkers. He's buying refurbished color presses from a German manufacturer. They don't violate the terms of the contracts, and, he says, "I'm getting them for a fraction of what the [New York] *Times* is paying for its new color presses."

Maxwell also said he planned to invest $10 million in the paper over the next few weeks and would go out to sell advertising himself. Yet at the same time he was promising to make the paper competitive again, he quietly got on the phone to Kalikow and told the *Post's* owner that the *News* would no longer put out its afternoon street edition in the city. The *News's* *P.M. Edition* started publishing during the strike to catch home-going commuters; it sold around 90,000 copies a day and became one of the few bright spots in the general *News* gloom—a counterstrike aimed at an afternoon *Post* grown fat feeding on the *News*'s former advertisers. "It just flabbergasted us that he would kill the edition," a mid-level editor at the *News* said last week. Again, Maxwell had a straightforward explanation for ending the *P.M. Edition.* In this case, union contracts guaranteed the edition would be a money loser, even after the give-backs.

AT A MINIMUM, MAXWELL HAS sent his new editors mixed signals. His public stance suggested he was arming for a real London-style tab war—the Maxwell *News* challenging its rivals to a costly fight in the streets of the city. It sounded like 1976 again, when Rupert Murdoch acquired the New York *Post* and boosted circulation to almost a million a day with big headlines and bigger giveaway games. Promotion! Exclusives! WINGO!

Privately, though, Maxwell's courtesy call to Kalikow stirred memories of other times and other places: in particular, the cozy sixties arrangements in such cities as San Francisco and Cincinnati, where morning and afternoon papers agreed not to intrude into each other's markets.

Maxwell may have been conning Kalikow. One enthusiast at the *News* claims that the new Maxwell version will push Kalikow, a developer, "back to the real-estate business in less than a year." With the union cuts and other give-backs, Maxwell figures he'll be saving up to $70 million in costs a year. Kalikow already has wrung around $20 million in savings from his work force. Over the past six months, the *Post* went into the black by attracting perhaps a quarter-million of the *News*'s readers and many of its advertisers. The two papers may be fighting for the same patronage: a zero-sum game.

Suppose Maxwell doesn't have a clear idea of how to reverse his paper's fortunes. Or just suppose he has the greatest plan in the world—and the readership and the advertising base for a profitable *News* no longer exist in the city. "He's just postponing the inevitable," says a senior executive at one of Maxwell's new competitors. "The old blue-collar audience for the *News* is no longer there."

In this view, Maxwell parachuted into New York on a mission that had other goals besides his being a tab publisher. The $60 million from the Tribune Company helps him cover the costs of severance pay and buy-outs to reduce the total pre-strike *News* work force of 3,000 by 900 or more (there is already talk around the *News* that Macmillan people will take over "duplicate activities" like the *News*'s payroll and personnel services).

EACH YEAR, HIS WIFE GIVES HIM A BOUND VOLUME OF HIS PRESS CLIPPINGS.

With **ELISABETH**, at the Forbes bash.

If Maxwell can bring back all the old readers and big-ticket advertisers to the *News* and add new ones—if he can make water run uphill—well and good. If he fails, his liabilities are modest: To close down the paper, he would have to provide for severance and payouts to the *News*'s pension plans. That shutdown figure has been placed at around $100 million. Normal retirements and the actuarial tables will further shrink the amount. In any event, Maxwell would be paying off in cheap dollars, relative to the British pound.

On the other side of the Maxwell ledger are the ego payoffs—considerations that

Photograph by Glen A. Davis/Sygma.

no bookkeeper can track. Maxwell's the man of the minute in New York. Every paper in the city has recorded the information that Maxwell's wife presents him with a bound volume of his press clippings every year. Some of the clippings cast Maxwell in the role of a bullying, egomaniacal boss. At one of his new newspaper ventures, he arrived only to find that there was no office for him in the newsroom. So he took over the office of the editor-in-chief, removing the man's nameplate from the door.

He himself tells tales of his tyranny. One of Maxwell's sons, working his way up in the publishing empire, arrived late at the airport to pick up his father, who was returning from a business trip. Maxwell fired the young man. "The son had the choice of being on time or being with a date," says Joe Haines, former press secretary to British prime minister Harold Wilson and author of the authorized biography of Maxwell. "He chose the latter and, his father felt, should pay the proper penalty."

ABOVE ALL, THE UNIONS EMBRACED HIM BECAUSE HE WASN'T THE TRIBUNE COMPANY.

Celebrating the deal with union negotiator **GEORGE MCDONALD.**

The man who ordered his own photograph on *Mirror* contest tickets has never been shy about putting his imprint on the news and editorial pages of his papers. In July 1984, on the day Maxwell took over ownership of the *Daily Mirror,* he ordered up the page-one headline. It read FORWARD WITH BRITAIN! and was accompanied by a picture of the new owner and the megabyline "By Robert Maxwell, Publisher of Mirror Group Newspapers." The article read in part, "I am proud to be the proprietor of this group which holds such an important position in the life of the nation."

Seven years later, with the *News* almost within his grasp, he was blocking out a replay of that first day at the *Mirror.* FORWARD WITH NEW YORK!, he mused, was an appropriate banner for a city in recession and a paper in need of turnaround.

THE *News* CAP HE WORE WAS hardly the first videogenic prop he's used for the camera. At the madness-in-Morocco birthday party thrown two years ago by the late Malcolm Forbes, Maxwell dressed one night as an Arab pasha in a white, jeweled turban. He arrived by sea, aboard the *Lady Ghislaine,* the 190-foot yacht named for one of his daughters. (He has four daughters and three sons by Elisabeth, his wife of 46 years.) The boat has been moored in the East River, next to the 34th Street heliport, since Maxwell began his negotiations with the *News* and its unions earlier this month. Clearly, Robert Maxwell does not intend to hide out in New York.

"Have you ever met anyone like him in your life?" asked one of Maxwell's investment advisers admiringly after a typically Maxwellian news conference.

Maxwell's life and career, like those of other young men of his generation, were shaped by the war. He earned the Military Cross fighting with Montgomery's army across the Rhine, but it was his fluency in German and French that got him into British military intelligence and, later, an assignment as an allied press officer in occupied Berlin. There, he met and cultivated Ferdinand Springer of the German publishing family. Pergamon Press, Maxwell's imprint of scientific and technical texts, evolved from that contact and Springer's knowledge of the backlog of unpublished German wartime research.

A decade and a half later, Maxwell made a Soviet connection—a lucrative arrangement to publish Russian-language scientific papers. In the style of Armand Hammer, Maxwell dealt directly with Nikita Khrushchev. Three decades later, after four changes of Soviet leadership, Maxwell and Pergamon were cultivating the new president, Mikhail Gorbachev. At the same time, Maxwell has invested in a printing plant in Mongolia and a scientific data-base project with the Soviet Academy of Sciences. He has also put some venture capital into the English-language edition of *Moscow News,* a weekly that has been supportive of Gorbachev's reforms.

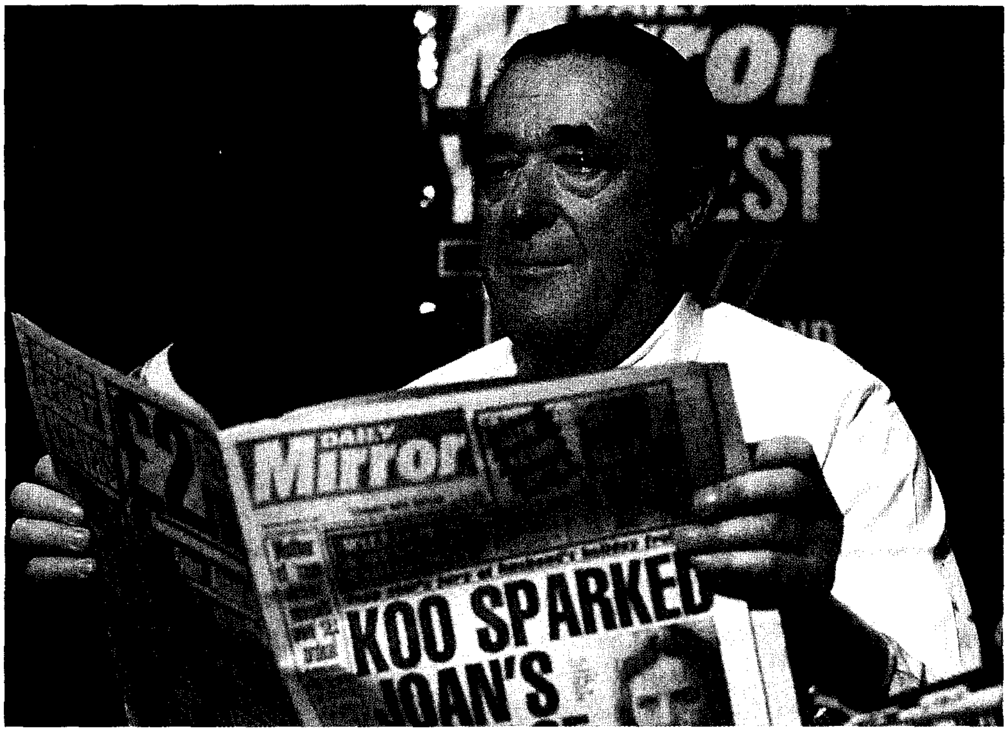
At home, Maxwell had become active in British politics, with that same mix of business and ideological imperatives. The Pergamon imprint had made him rich, and in 1964 he stood for Parliament as a Labour Party man—"a champagne Socialist," a former employee calls him. Maxwell lost both his seat in Parliament and Pergamon in a 1969 stock scandal (turning on Maxwell's attempt to sell the company to financier Saul Steinberg). By 1974, Maxwell had the publishing house back but not the seat in Commons.

In postwar Britain, the inbred social standards could be bent but never quite broken. Maxwell had been a British officer, though not quite a gentleman and always an outsider. Twice, he lost out in his bids to buy London newspapers—to the same man, the Australian Rupert Murdoch. (Murdoch's News Corporation owns *New York.*) One generation younger than Maxwell, Murdoch was also an outsider, but one judged less objectionable to the Establishment than Maxwell. The two men have been locked in a professional and political rivalry for more than twenty years—Murdoch's *The Sun* (circulation 3.94 million), London's leading conservative tabloid, vs. Maxwell's *Mirror* (circulation 3.8 million), the Labourite tabloid; Murdoch's acquisition of Harper & Row, now HarperCollins, for $300 million in 1987 vs. Maxwell's purchase of Macmillan for $2.6 billion in 1988. Murdoch has a British satellite-TV service. Last May, Maxwell began publishing *The European,* an English-language weekly the same size as *USA Today,* and with comparable color reproduction. Currently, *The European* claims some 200,000 readers throughout the Continent.

Now, Maxwell's descent into the New York newspaper market recalls the way Murdoch arrived fourteen years earlier. "Maxwell wants to rival Murdoch," biographer Bower said. "He wants to become an important name in New York."

DESPITE THE COMPETITION between the two, they are secret sharers of a sort. In 1986, Murdoch moved the *Times* of London and his other papers to a high-security plant, equipped with new computer typesetting equipment, in East London—"Fortress Wapping." He effectively locked out the British printing-trade unions and made

Photograph by Rick Maiman/Sygma.



"THE EGO AND THE VANITY ARE OVERWHELMING," SAYS ONE EMPLOYEE. "CROSS HIM AND YOU'RE DEAD."

The "champagne Socialist" with his Labourite London **TABLOID.**

new workplace arrangements that ended an era of labor-intensive hot-type technology dating from the nineteenth century.

Maxwell and other publishers exploited the opening. A number of "cold type" newspapers were started in London—with staffs of hundreds instead of thousands. Not all of them lasted. One paper—ironically, the London *Daily News*—was a Maxwell launch. The tabloid cost Maxwell some $50 million before he pulled the plug. He later said that he would never again start a paper and "leave it in the hands of the professionals."

If New York *Daily News* people are looking for a model of what life under Maxwell may be like, they need search no farther than his British properties—and his epitaph for the London *Daily News*. *The European's* editor, Ian Watson, lasted less than ten months before being dispatched to the paper's board of directors. Two weeks ago, the editor of the *Daily Mirror*, Roy Greenslade, cleared out his desk. His settlement with Maxwell upon leaving required him to sign an agreement that he would not talk to the press.

That didn't stop his colleagues from discussing the ouster. According to one version, cited in New York *Newsday* and *The Village Voice* last week, Maxwell the publisher wanted the *Daily Mirror* to run a story about a vitamin supplement in which Maxwell the investor had an interest. In point of fact, Greenslade is said to have departed after a series of Maxwellian meddlings, climaxing when Maxwell brought in his own hand-picked team to produce a TV insert that Greenslade thought his *Mirror* editors were doing.

"Roy wouldn't be bullied," says a correspondent working for Maxwell. "This is a one-man show, driven by his financial genius. The ego and vanity are overwhelming." The correspondent adds, "He's very difficult. Cross him and you're dead."

WHAT, THEN, WERE THE cheers about last week from outside and inside the *News* building? In part, the antagonists of labor and management were expressing their relief at being rid of each other. "There was blood in the eyes on both sides," says an editor who worked through the strike. "There was just too much history." That may explain why Maxwell won from the unions the $70 million in savings that the Tribune Company wanted but couldn't get.

Of course, there was also the company's mantra of "management rights"—the Tribune's insistence on taking control of work schedules and manning rules. Brumback and Hoge said that was the only way the *News* could end the overtime and featherbedding encrusted over the years in the union contracts—but the executives refused to be specific. George McDonald insists he was never told how many people or what rules they wanted cut.

On the union side, there's been a certain cohesion. From the start, McDonald and Ted Kheel repeated a mantra of their own: The Tribune managers don't want to keep the *News* open. They hate New York. They'll either shut down or sell before they'll settle.

A *News* editor, a veteran of seventeen years at the paper, argues that "our management was like Saddam Hussein. They did everything wrong." True enough, the Hoge-Brumback team misread, among other things, the unions' appeal to hundreds of thousands of traditional readers of the *News*, the strikers' justifiable anger at the use of "replacement workers," and the intense atmosphere of intimidation—unjustifiable—it's possible to generate on the nighttime streets of the city. Equally important, the team misjudged the cops' "measured" response to the reports of violence and to the attempts to prevent delivery of the *News*, not seeing that law enforcement would take its cues from the mayor and a political leadership strongly pro-union. The *News* managers also failed to anticipate how quickly their advertisers would cut and run—right in the middle of the holiday shopping season.

But Kheel thinks Brumback did something right . . . for his shareholders. "A lot of people couldn't figure out why the Tribune would give Maxwell $60 million to take the *News* off its hands," Kheel says. "Well, all they have to do is look at what happened to the Tribune Company's stock since the announcement that the paper would shut down if a buyer couldn't be found. The market value of the total shares increased by $1 billion."

AS THE FINAL PAGE IS BEING turned on the old *News*, a word about the founding owner is appropriate. Joseph Medill Patterson, a member of a Chicago newspaper family, started the *Illustrated Daily News* in June 1919. Patterson was then a Socialist—as a young man, he ran Eugene V. Debs's 1908 presidential campaign—a World War I hero, and an Army captain. Captain Joe—he was really called that—instructed his editors to write for the common man: "Tell it to Sweeney. The Stuyvesants can take care of themselves." (Concern about Mrs. Sweeney came much later.)

Now *News* editors are awaiting their marching orders from Captain Bob. ■

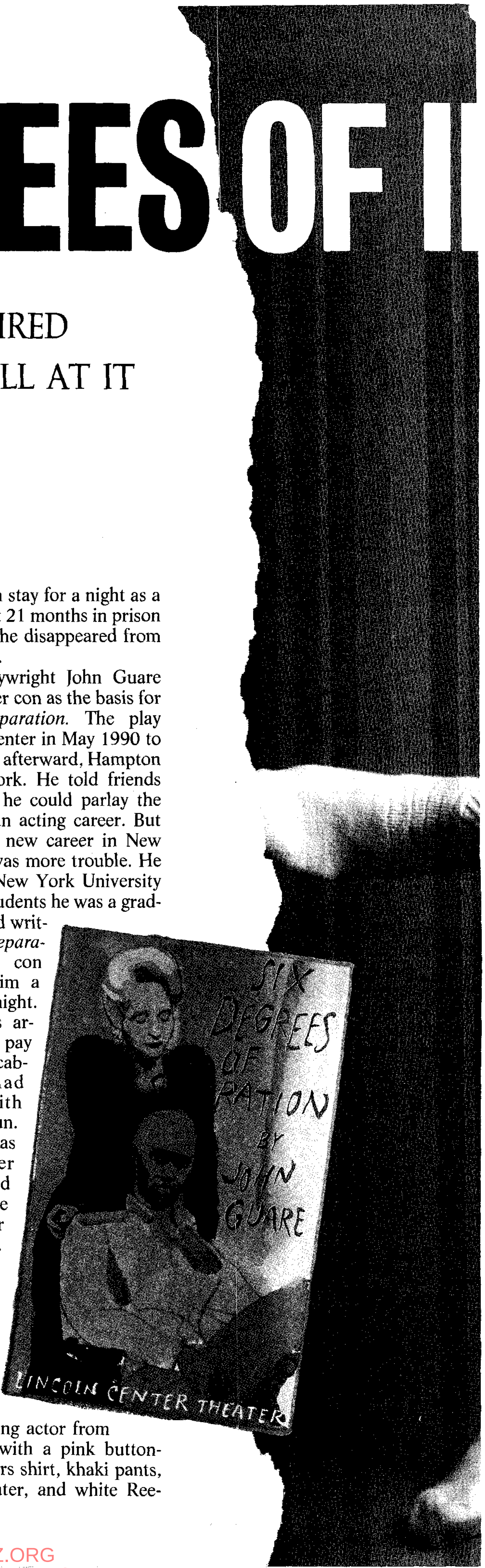
Rebecca Mead provided research on this article.

Photograph by Derek Hudson/Sygma.

SIX DEGREES OF I

THE SCAMMER WHO INSPIRED JOHN GUARE'S HIT PLAY IS STILL AT IT

BY JEANIE KASINDORF



DAVID

I have four questions. One: Is *New York* Magazine going to compensate me? Two: I'd like you to buy two tickets to the play. One for yourself. And one for myself. I'd like you to see firsthand how the people at Lincoln Center have treated me. Three: Are you friends of John Guare and the Elliotts? The moment I opened up my mouth and said the truth about Guare and the Elliotts, quite frankly, the press shied away from printing it. I've been d---ed around by the press. Four: Is it possible to move lunch back to 2:45?

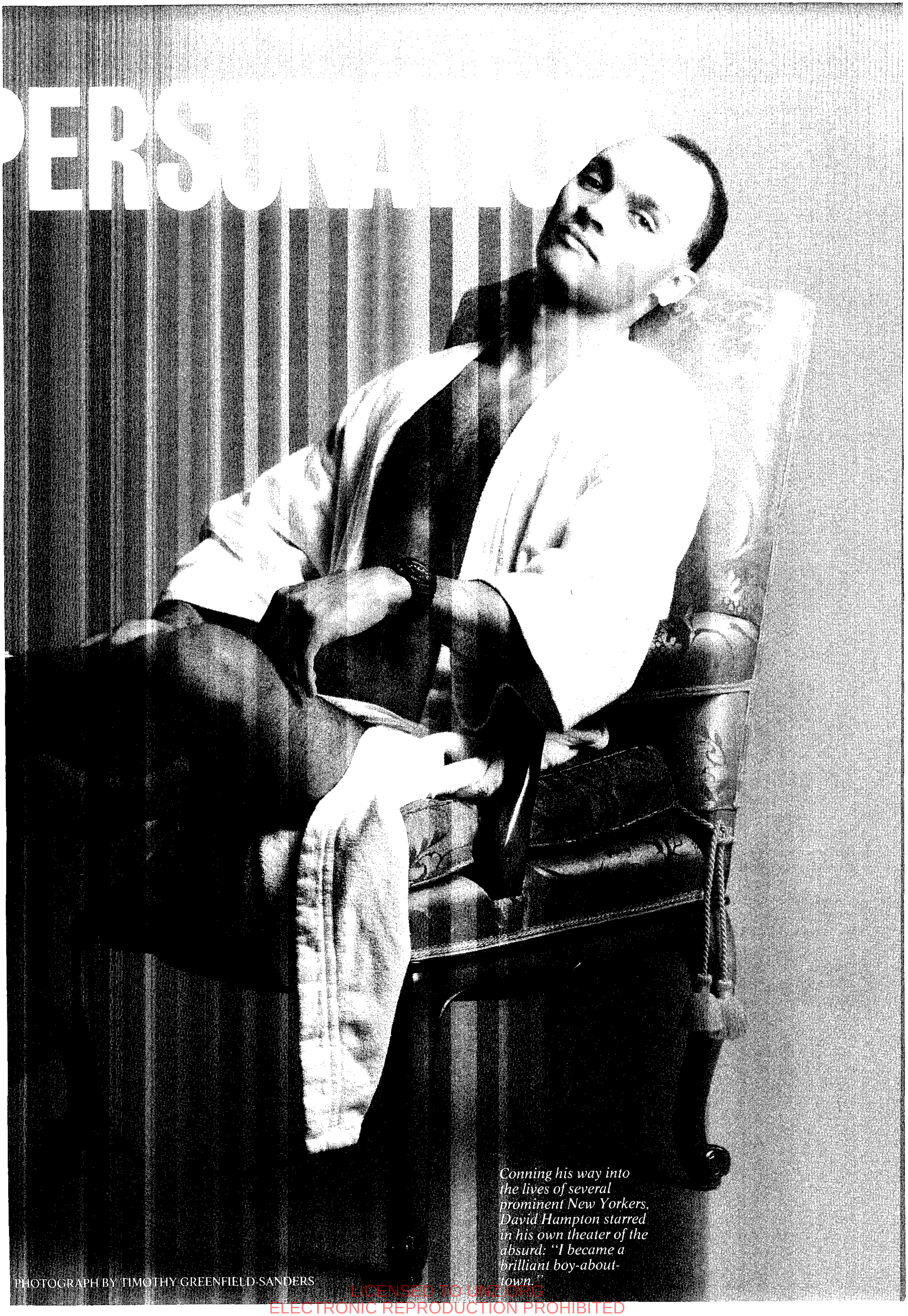
IT WAS TWO HOURS BEFORE I WAS SUPposed to meet David Hampton, the young con man whose arrest for posing as Sidney Poitier's son had inspired the play *Six Degrees of Separation.* Although I didn't know it then, he had spent the morning getting ready for the interview in the apartment of a man who says that Hampton conned him out of about $200 while pretending that he was the star of the play. Now he was calling to try—unsuccessfully—to get some cash and free tickets out of me.

It was pure David Hampton. Born in Buffalo in 1964, he arrived in New York City at seventeen, a starstruck young man who would spend the next ten years of his life trying to live off the kindness of strangers. Although he said he came to New York to become an actor, it seemed as if he devoted most of his time to trying to find a free meal, a free cab ride, a free place to spend the night, a little extra cash. He had his first fifteen minutes of fame in October 1983, when he was arrested for posing as "David Poitier," Sidney Poitier's son. In that role he conned prominent New Yorkers—like Jay Iselin, then the president of WNET, and Osborn Elliott, then the dean of the Columbia University Graduate School of Journalism—into letting him stay for a night as a houseguest. He spent 21 months in prison for that scam. Then he disappeared from the New York scene.

In 1989, the playwright John Guare used the David Poitier con as the basis for *Six Degrees of Separation.* The play opened at Lincoln Center in May 1990 to rave reviews. Shortly afterward, Hampton returned to New York. He told friends that he was certain he could parlay the play's success into an acting career. But instead of finding a new career in New York, all he found was more trouble. He was kicked off the New York University campus for telling students he was a graduate student who had written *Six Degrees of Separation* and trying to con them into giving him a place to spend the night. In October, he was arrested for refusing to pay for a cab ride after a cabdriver said he had threatened him with what looked like a gun. In December, he was arrested again after submitting forged documents to the judge presiding over the taxicab case. Now he was about to be accused of pulling another con on the day we met.

As he rushed into the restaurant, he looked as if he could have been the preppy young actor from the play, complete with a pink button-down Brooks Brothers shirt, khaki pants, a black cotton sweater, and white Ree-

PERSONATIO



Conning his way into the lives of several prominent New Yorkers, David Hampton starred in his own theater of the absurd: "I became a brilliant boy-about-town."

PHOTOGRAPH BY TIMOTHY GREENFIELD-SANDERS

boks. His hair was trimmed close to his head. His face, which looked as if it had been sculpted, was set off by almost comical cauliflower ears.

He began by trying to strike the pose of a man-about-town. "*Bon appétit,*" he said when his first course—mussels—was served, "but we're in an Italian restaurant, so *buon appetito.*" But he couldn't pull that off for long. He soon turned angry and edgy, tapping one foot rapidly under the table when pressed to explain his past. As he talked, it seemed as if he were reciting lines from a dramatic monologue that ran only inside his head.

DAVID

I was one of those brainy precocious kids who was just irritated sitting in the classroom going over the same thing. So I decided one fine day what I would do. I'd become a legally emancipated minor. I would quit school and get an equivalency degree and just proceed. So I went about doing what I wanted to do, because I had read that Gore Vidal and Truman Capote—people I had admired—had done that.

Hampton is the eldest of three children who were raised in an upper-middle-class family in Buffalo. His mother, a nurse, died last summer after a battle with breast cancer. His father, David, who refuses to talk about his son, is a well-known Buffalo lawyer who once ran unsuccessfully for a city judgeship. Last June, he was suspended from practicing law for a year after he deposited a client's $4,500 insurance check in his own bank account. The client said he told her the insurance company had refused to settle her claim.

'IT WAS SAMMY DAVIS JR., SIDNEY POITIER, OR HARRY BELAFONTE,' SAYS HAMPTON. 'I DECIDED POITIER WAS THE CLASS ACT.'

SIX DEGREES OF IMPERSONATION

Hampton went to several parochial schools as a child. Then he bounced around a number of high schools, including the prestigious private Nichols School and Park School, as well as City Honors School.

Hampton says that he arrived in New York when he was seventeen and lived with a friend who was a student at the Fashion Institute of Technology. He supported himself, he says, by working in an ice-cream shop and a bookstore and with money that his mother would send him "secretively." He received a state high-school-equivalency diploma in March 1982, the month before he turned eighteen.

DAVID

I came to New York on Wednesday, July 28, 1981, and the only reason I remember the date is because the newspapers were saying that it was Jackie Onassis's birthday that day. The following day, Thursday, July 29, 1981, the television cameras were rolling with coverage of the royal wedding of Prince Charles and Lady Diana Spencer. So it's always stuck in my mind when I arrived in New York for the first time, on my own. I became a brilliant boy-about-town.

In 1982, Hampton returned to Buffalo and registered for classes at Buffalo State College but withdrew before the semester ended. In May 1982, he went to California. He was arrested in San Francisco for taking a vehicle without the owner's consent and for receiving stolen property. The case was later dismissed. In 1983, he registered at SUNY Buffalo. Saul Elkin, the chairman of the Department of Theater and Dance there, remembers him well. "He was unforgettable," he says. "He was registered for an acting class with me that I rarely saw him in. I'm sure he was telling the world he was studying acting, but there was very little of that going on. He's a bit of a dilettante. But he was always around the department. I had the sense that he was looking to connect. One day I came back to my office and he was sitting behind my desk with his feet up on my desk, and he was on the telephone. I said, 'David, what are you doing?' And he turned to me and said, 'Shhh, it's long distance.' "

If he had any future at SUNY Buffalo, it soon began to unravel. He was arrested by the campus police and charged with stealing $54 from another student's dorm room. He pleaded guilty to a lesser charge of criminal trespass and paid the $54 in restitution. The campus police kept a close watch on him. When he broke a window in a dorm room, they arrested him again for criminal mischief. The second arrest was enough to get him banned from the SUNY Buffalo dormitories. When he returned a few weeks later (to pick up some things he left there, he says), an arrest warrant for unlawfully entering a dormitory room was issued. He later pleaded guilty to criminal trespass and was sentenced to six months in prison, which, police records show, he served concurrently with the 21 months he spent in prison for his David Poitier scam.

DAVID

The campus police there, they do know me. I am not very liked by them. Because everything they've tried to convict me on, I challenged them and basically made fools out of them. I have an old statement in life: You've got to get up early on Sunday morning and study all week long to come and play games with David Hampton. I've been around the block and up and down the street on both sides. So I'm sure they don't have anything kind to say about me. Because I was, at that point in time, a brilliant eighteen-year-old boy who basically danced circles around them and made complete idiots out of them.

HAMPTON RETURNED TO NEW YORK City in the summer of 1983. He started hanging around the Columbia University dormitories, claiming to be the friend of a gay-rights leader and using that student's name to persuade people to let him stay in their dorms. He was accused of stealing things from their rooms and was soon banned from the Columbia campus.

At some point that year, Hampton realized that it would be a lot easier to get a free meal or a free night on the town if he said he was the son of a celebrity. He claims that this revelation came to him one night when he and a friend were trying to get into Studio 54. When they couldn't get in, his friend said he was Gregory Peck's son and Hampton said that he was Sidney Poitier's son, and they were swept through the famous doors.

DAVID

For me, it boiled down to a choice of three people. Paul Robeson was dead. So it was Sammy Davis Jr., Sidney Poitier, or Harry Belafonte. Bill Cosby's career was not at the peak it is now, so he was nixed from the list. I looked like Belafonte the most, but I had read in *People* magazine that Belafonte did, and does in fact, have a son named David. Ironically enough, he's a model and a successful model and a good-looking boy. And I couldn't do that 'cause I thought David Belafonte might be someone who frequented Studio 54. Sammy Davis Jr. is one of these larger-than-life characters that's glitzy and gaudy with the diamond rings and is just sort of, like, too fabulous. I thought, No, that wouldn't work. Then I decided Poitier was the class act of the three. And he was also the only one to have won an Oscar, in 1963, for *Lilies in* [*of*] *the Field.* So I said, "There it is."

He now had a new gig. When he needed a free meal, he would walk into a restaurant and say he was meeting his father, Sidney Poitier, and be seated at the best table. When his father failed to show up, he would make his apologies and the restaurant would pick up the bill.

He showed up at Andy Warhol's office, claiming he was the son of Diahann Carroll and Sidney Poitier. Warhol had him kicked out. Before Hampton left, he heard someone mention that Warhol was having dinner that night with Halston. So he showed up at Halston's home and said he was there to meet Warhol. Halston kicked him out, too. The stunt earned him

Stockard Channing and Courtney Vance, the stars of Six Degrees of Separation.

three entries in *The Andy Warhol Diaries.*

When Hampton needed a place to stay one night, he rang the doorbell of Melanie Griffith's apartment at two in the morning. Actor Gary Sinise was staying there while she was away. Hampton said that he was David Poitier and that he was a friend of Melanie Griffith's husband. He had missed his flight to Los Angeles, he said, and all his luggage and money was on the plane. He needed a place to stay. Sinise let him spend the night, then bought him breakfast the next morning and gave him $10.

Hampton arrived at Connecticut College, calling himself David Poitier and saying that he was on campus to cast extras for the film version of *Dreamgirls,* which his father was directing. When he left, he took the address book of Robert Stammers, a student he had met there. Stammers says it was stolen. The book was a gold mine: In it were the names and addresses of the parents of children who had attended Andover with Stammers.

DAVID

I want you to print the story correctly, because the story has never been printed correctly. I never stole the address book, and I stress that word never. N-E-V-E-R. The address book was given to me by one Robert Stammers. The character in the play is Trent, and Trent is the young student who supposedly goes to M.I.T. and is falling in love with the character that I am reported to be, Paul. That is a bunch of John Guare's bulls---. Additionally, the way that I speak, my diction and everything, was not taught to me in three months. Where the Inger [Mrs. Osborn] Elliott character says Paul learned all this in three months and decided that he was going to be Columbus and sail into this New World. . . . There were times when I was socializing with people who wouldn't even dare have an Elliott, much less a Guare, at their dinner table. But yet I had been at their dinner table. Legitimately, too.

ON SEPTEMBER 30, 1983, HAMPTON looked in the address book and found the names of Jay Iselin, who is now the president of Cooper Union, and his wife, Lea Iselin, a lawyer. Their daughter had gone to Andover with Stammers. Hampton called and said he was David Poitier, a student at Harvard and a friend of their daughter's. He had arrived in town to meet his father, who was flying in from Los Angeles to start rehearsals for the film version of *Dreamgirls* and was due to arrive at the Pierre in a couple of days. He had just been mugged and had his money and belongings stolen, including his term paper, which he had titled "Injustices in the Criminal Justice System." He said he needed a place to spend the weekend. The Iselins took him in, fed him dinner, gave him $20, and let him spend the night. At about four in the morning, they were awakened by the sounds of a scuffle. David told them he had just chased a robber out of their house. They became suspicious and asked him to leave that morning.

On October 2, he turned to the address book again and chose Osborn Elliott, a former editor of *Newsweek,* and his wife, Inger Elliott. He repeated the story he had told the Iselins. But this time he said he was a friend of Inger Elliott's daughter. Oz Elliott told him to get into a cab and said he would pay for it. Inger Elliott asked Oz and a friend from South Africa who was staying with them to try to put together a dinner out of what was in the kitchen. The four spent a pleasant evening chatting about David Poitier's life in California and the casting of *Dreamgirls.* He asked Inger Elliott to wake him early so he could go jogging before meeting his father at the Pierre. Before they went to bed, Oz Elliott gave him $50.

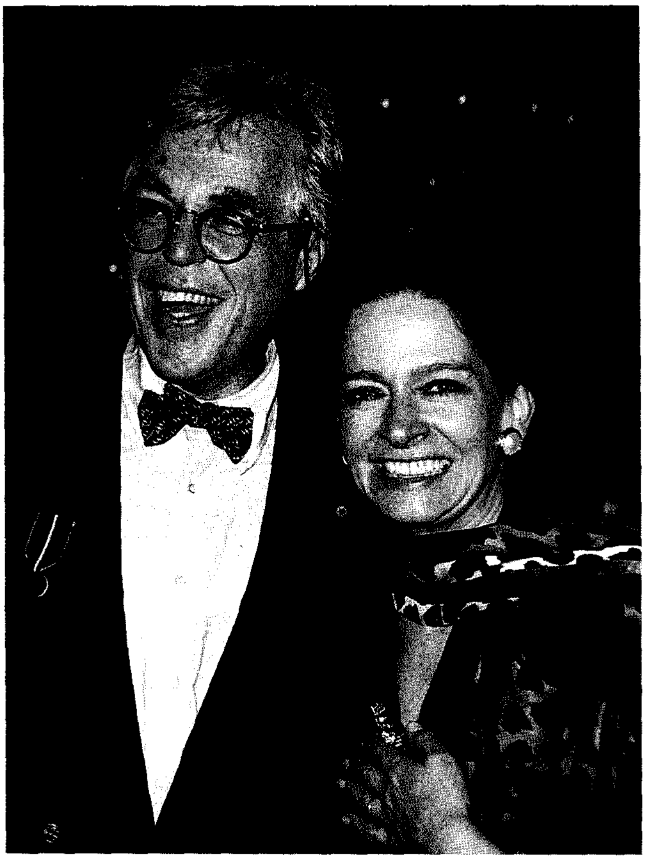
When Inger Elliott went to awaken him the next morning, she found him in bed with another young man. By the bed was a gracious note thanking them for putting him up for the evening. She went to get Oz, who stormed into the room. "What the hell do you think you're doing?" he said. Hampton continued to play his game. "Oh, this is Malcolm Forbes's nephew," he replied. Oz Elliott waited till the two got dressed, then escorted them down to the lobby. He demanded his $50 back, but Hampton told him he had spent it on flowers "for Mrs. Elliott."

DAVID

I was staying in the Village with these two singers. I was David, I was fun, I was lively, I could get us into any place we wanted to go. They found me to be animated. But you don't want to abuse privileges. So I found myself on 57th Street and it was raining. I mean, I certainly wasn't going to stay in the rain. So I went flicking through this book, and I dialed the Iselins. Then the next night I picked the Elliotts. And what Oz did was basically he gave me a test, because I had said I was at Harvard. So I passed the test with flying colors because I had been to Harvard. I had studied the campus and the whole nine yards. I said, 'And you went to Harvard yourself, did you not?' So I said, 'Oh, you must have lived in Eliot House.' Then he totally eased up, 'cause he said, 'This kid must be.' So it progresses. We had curry. I did not cook. All I did was make the rice. Oz made the curry. [Inger Elliott] said good night. I mean, she was thoroughly impressed with me. I just knocked the socks off. As of late, she's been very nasty. They went to bed. I

Photograph by Martha Swope.

stayed up watching television. Then I got on the phone. I called a friend. And the friend was not a male street hustler. He wasn't scruffy at all. He looked better than me. That's number one. Number two, yes, I did allow him to sleep there. We were found in the bed the next morning sleeping back to back. There was none of this scene about somebody running around the house naked with their male organs dangling within public eyesight. It's totally far-fetched.



Playwright John Guare and his wife, Adele Chatfield-Taylor.

The next morning, Inger Elliott called Lea Iselin and told her about what they had just been through. "His name wouldn't be David Poitier, by any chance?" Inger Elliott remembers her saying. Inger Elliott called the police. The Police Department's special fraud squad began tracking down Hampton's other victims. There were at least eleven other people who had been taken in by David Poitier, including a Manhattan urologist (an obstetrician in the play) and a young actor and his wife. He had persuaded the young couple to give him $350. Then he spent the money for a night on the town with the young man at the Rainbow Room. Unlike the character in the play, the actor did not commit suicide.

Two weeks after he had spent the night with the Elliotts, David Hampton came out of the Waverly theater late one afternoon and saw his picture in the New York *Post*. He went to a pay phone and called Inger Elliott. While she kept him on the phone, Oz Elliott called Kenneth Kleinlein, a detective in the fraud squad. "You'll find many confidence operators call their victim when they think they're about to be caught," Kleinlein says. "They think that if they call, the victim will think, 'Oh, he couldn't have conned me or he wouldn't be calling me.' They think it will buy them more time."

Kleinlein and a partner went to the Waverly. They found Hampton three doors down from the theater. "Remember the line in the play where they say the police officer took him kicking and screaming from the theater lobby?" Kleinlein says. "There was no violence at all. I'd like to correct that for the record. I said, 'David, it's all over.' He was as meek as a lamb. I believe he said, 'I'm glad it's over.' But that was part of the con, too.

"He's a con man who's never going to stop conning. In his pocket were notes he made to himself about how he should not get sloppy, how he should be precise and tune his memory so he could have information about people at his fingertips. The thing with someone like David is he feels he can justify how he gets things as long as he gets what he wants. What it basically is, it's kind of a sublimation of any guilt. 'I'm not guilty 'cause I'm just trying to earn a living.' It's a transference of blame and guilt to society. 'I've been persecuted by society so I can do anything I want to society.' "

DAVID

You mention the word *con artist*. When Pat Buckley goes to a cocktail party at one of her neighbors' houses on Park Avenue and says, "Oh, darling, everything looks marvelous and you look lovely, too," and doesn't mean a word of it, much less a syllable of it, is that not conning someone? What we fail to realize is that human beings, no matter how cultured or uncultured, are animals, and we will do what it takes to survive. What I have done is wrong, but by the same token I never knocked someone in the head; I never sold drugs in the schoolyard ground. And basically the individuals involved here that I took for a ride, in a way it serves them correct that they were taken for a ride because they have clustered themselves into this little world and sheltered themselves from the realities of New York City. This is the very reason that Saddam Hussein invaded Kuwait. 'Cause here you had this little country sitting in the middle of nowhere where they had millions and millions of dollars every day and you had their brothers and sisters sitting around who were hungry and starving. To me, it is no different from a few militants' getting up into Trump Tower and killing a few people and basically stealing a few million dollars to basically survive. The most dangerous person on the face of the Earth is someone who is poor, smart, and hungry. When you're poor, you want for more. When you're smart, you devise ways and methods to get it. And when you're hungry, as long as you can savor the hunger, you will always devise ways to get it.

WHEN THE FRAUD squad punched Hampton's name into a police computer, they came up with a string of other charges that had been filed against him, including invalid use of a credit card, failure to pay for service, resisting arrest, petit larceny, burglary, illegal entry, and grand larceny. Hampton agreed to plead guilty to attempted burglary and was sentenced by a State Supreme Court judge who ordered him to return to school and pay back the $4,490 he had taken from his various hosts. If he did not comply with the order, the judge said, he would be sent to prison.

During this time, he became friends with Valerie Jennings, the former wife of ABC anchorman Peter Jennings, who once wrote a gossip column for the Toronto *Sun*. She signed an agreement to become his agent and sell his life story. But nothing ever came of the deal. Hampton says he is still trying to get her to return copies of notes he made back then. He says she told him that they were destroyed in a fire in her apartment. Jennings says she found the notes "in the burnt rubble," and has not returned them because they are "my copies."

After his sentencing, Hampton returned to Buffalo and enrolled again at Buffalo State College but withdrew before the semester was over. He could not stay out of trouble. He returned to New York and went to the Pierre one night and rented a limousine. When he refused to pay the driver, he was arrested again. This time, a State Supreme Court judge sentenced him to sixteen months to four years in prison.

DAVID

I got into a dispute with the driver and we started arguing over the bill, and I said, "I'm not paying this if you're not going to service me the way I want to be serviced." And he's still an idiot to this day, 'cause had he done what I wanted him to do, I had cash on me. I had enough cash on me to pay him. But by him going through these trials and tribulations, he's still never received a cent from me, and he will never receive a cent for it.

Hampton entered Dannemora state prison on January 10, 1985, and was released on October 6, 1986. While he was in jail, he called some of his victims and said he was writing a book about his story, and if they would send him money, he

Photograph by Sonia Moskowitz.

would portray them in a favorable light.

He returned to Buffalo after his release rom prison and worked as a tutor at the Langston Hughes Institute. Three months after he got out of jail, he was arrested in Amherst, a Buffalo suburb. The charges were two old favorites: criminal imperonation and fraudulently obtaining transportation without paying. Amherst police say that he had used the credit-card number of a man he had known since he was sixteen to rent a limousine to take him to Toronto. When police arrested him, he was living in what they describe as a 'flophouse area" in Buffalo. The charges were reduced to disorderly conduct, and he was sentenced to the 90 days he had already served since the day of his arrest.

DAVID

pled guilty because I was not going to go hrough a trial. He's a friend of mine. And it was all cleared up. The person came to court after the fact and said there was a misunderstanding. I had permission from him to use the card, and I identified myself the entire time. It irritates me when people give facts that are incorrect.

Hampton says he spent the next several years living "all over the place." He went to Key West, where he began harassing conductor Leonard Bernstein and trying to get into his home there. He says that he also traveled to London, Paris, Rome, and Ibiza, then came back to the States and moved to Los Angeles. He says he lived in West Hollywood, where he had a job delivering groceries, and then moved out to Venice and painted houses to earn a living.

'I WOULD ADVISE [GUARE] TO GET IN TOUCH WITH ME, BECAUSE IF HE DOESN'T, I'M SERIOUSLY GOING TO WREAK HAVOC.'

SIX
DEGREES
OF IMPER
SONATION

Back in New York, in the summer of 1989, John Guare came upon some old newspaper clippings about "David Poitier." Guare had been living in England in October 1983, when Hampton spent the night with the Iselins and the Elliotts. Sometime after that, Oz and Inger Elliott visited Guare and told him about the incident, saying, "Have we got a story for you." He did nothing with it until six years later, when he went to the Strand bookstore, bought a copy of Sidney Poitier's autobiography, and wrote *Six Degrees of Separation*. The play—which Guare is going to adapt for the MGM-Pathé movie—opened at the Mitzi E. Newhouse Theater at Lincoln Center in May 1990. Hampton says he was on vacation in Hawaii when a friend called to tell him about it.

DAVID

A friend told me on the telephone, reaching out and touching, and I said, 'Reallllyyyy?' I was startled. I was pissed. And I think if I had a cannon, I would have ignited John Guare and all of Lincoln Center at that moment in time. I thought it was a pretty low and shallow and disgusting and cruddy and seedy thing to do. You don't take someone's life story without contacting them. You don't do that. You don't steal from someone's life. In a way, it's sort of like slavery, 126 years since Abraham Lincoln's great act. I don't see the difference.

Hampton returned to New York that summer. He gave several interviews to George Rush, a reporter on the New York *Post's* "Page Six," who took him to see the play. Hampton arrived late. When it was over, he complained that James McDaniel, the first actor to play the Hampton role, did not look at all like him, that he was too black and too ethnic. He said he knew he could play the part better. He gave an interview to Alex Witchel at the New York *Times*. This time, he was on his best behavior. He told her that he was "happy that the game was over" after his arrest in October 1983. "I really want to succeed in the arts," he said. "I don't wish to become a victim of my notoriety."

He also wanted to talk to John Guare. Guare, who tried to avoid him, will not discuss Hampton. "We are refusing to cooperate because you're talking about a dangerous man," says Merle Debuskey, the press agent for *Six Degrees of Separation*. "I don't know if he's clinically a sociopath, but he behaves like one, and it isn't amusing to anyone in the show. You don't know what his next step might be, and it's ever-present in everyone's mind."

DAVID

I called John the moment I got back. He was startled and he was dismissive. You could hear it in his voice; he was shaken. He basically admitted that he did not anticipate that I would come back onto the scene. I said, "I think we should have a conversation." He said, "No, no, people have warned me about you. I can't talk to you." If I upset him and make him nervous, then why did he spend his time writing about me? I obviously have not upset his bank account in the last year, have I?

HAMPTON BEGAN TELLING EVeryone he met that he was going to sue Guare. But First Amendment specialists say that he has little ground for a lawsuit. "There is not a lot of case law," says lawyer Slade Metcalf. "But in the case law that exists, the Supreme Court and the New York State Court of Appeals have said that as long as you make it clear that the work is fictional and is not defamatory, then the living person does not have a claim. One case involves a *Life* magazine article about a play called *The Desperate Hours* that became a movie starring Humphrey Bogart. It was based on the story of a Pennsylvania family that had been held hostage by escaped convicts who broke into their house.

"There is also a case about a book and movie called *Agatha*, which speculated about a period in Agatha Christie's early life when she disappeared for eleven days. The Pennsylvania family sued *Life*, and the estate of Agatha Christie sued the book's publisher and the producers, and both lost."

DAVID

I'm consulting a lawyer right now. I'm going to sue MGM, Pathé, Lincoln Center, I'm going to name names, I'm going to destroy careers. I'm going to blast people if I have to go to *Outweek* and destroy a few of those actors onstage with their closet lives. In other words, if these people don't sit down and talk to me, I'm going to become totally, totally vicious. It is my play, my life that has made John Guare a million. And it is my play, my life that has gotten him all the recognition he's gotten. And I would really advise John to get in touch with me, because if he doesn't, I'm seriously going to wreak havoc, because this has gone on far too long. I'm not going to allow someone to go smiling around town with a Pulitzer Prize off of my back, or a Tony Award, or, better yet, an Oscar off of my back.

Hampton was in New York City only two months before he got in trouble again. In the middle of September, he showed up in the offices of the *Washington Square News*, New York University's student newspaper. He spent almost a month hanging out there. "He said he was a graduate student, and he left the impression that he had written the play," says one of the newspaper's receptionists. "He said he was setting up a deal with Spike Lee. He showed us the New York *Times* article, and there was a picture of him next to the sign for *Six Degrees of Separation*.

"We should have read it right then, but for some reason we were trusting. We saw the picture and said, 'Oh, yeah, he's involved.' He continued coming in and using supplies and the phone and copy machines. He tried to get to stay in people's rooms. He would ask people if they wanted tickets to the play, and then he would say, 'I need your phone number so I can call you and tell you what night is best to come.' Then he'd call at the oddest hours, 3 A.M., asking for a place to stay. It was annoying. Finally, we all began to realize we were being used."

NYU security guards arrived one day and escorted Hampton from the office and told him that he was banned from campus.

Then, in the early-morning hours of October 10, a cabdriver called police and told them that Hampton had gotten out of his cab at Lexington Avenue and 92nd Street and refused to pay him. The driver accused Hampton of pointing something that looked like a small black handgun at him. Hampton was arrested and charged with menacing, theft of services, and criminal possession of a weapon. He spent the night in a holding pen before being released on his own recognizance the next morning.

He told the judge in the case that he lived at 820 Fifth Avenue and that he worked as a cameraman for ABC News. When he failed to make a court appearance on November 15, he told the judge that the taxi he had been taking to the courthouse had been in an accident and that he had been taken to Metropolitan Hospital by a Delta ambulance. He gave the court a report from the ambulance company. The only problem with that story was that Metropolitan Hospital had no record of treating him and the ambulance company had no record of taking him there.

On December 20, Hampton pleaded guilty to the fare-beating charge and was sentenced to three years' probation, five days of community service, and a $500 fine. He was also ordered to give the court his real address, which he listed as 410 West 25th Street. As he walked out of court after being sentenced, he was arrested and charged with criminal possession of a forged document—the Delta ambulance report. He has pleaded guilty in that case and is scheduled to be sentenced on March 25.

DAVID

There was no gun. There was no gun ever found. That is stated on the court document. So they took that charge and threw it out. Because I have never been charged with having a weapon. The driver and myself got into an altercation, and I refused to pay him. The officers and myself walked from 92nd to 86th Street looking in all the garbage cans and the gutter. I didn't make the story up to the judge, and quite frankly, I'm not going to speak on this.

On October 30, in the middle of Hampton's court appearances, *Six Degrees of Separation* moved to the Vivian Beaumont Theater. Nine days later, a press party was held at Tavern-on-the-Green. Hampton crashed the party.

DAVID

I waltzed in there. I know how to waltz into a room, darling. You don't doubt that, do you? I was the star. I was the star. Every set of eyes were on me, like, "How dare he show up here?" They knew who I was. I went waltzing up to John Guare—that was the only person I was interested in talking to at that point in time. I said, "I think you've written a stupendous play." Then he moseyed away before I could say anything else. 'Cause I was going to say, "I think it's time you give credit where credit is due." Then [producer] Bernie Gersten, that little fat t---, came up to me and said, "You're not invited to this party." I said, "If it weren't for me, you wouldn't be having a f---ing opening-night party." I basically disrespected him. Then I walked out of the room.

'I KNOW HOW TO WALTZ INTO A ROOM, DARLING,' HE SAYS. CRASHING THE 'SIX DEGREES' PARTY, 'I WAS THE STAR.'

SIX DEGREES OF IMPERSONATION

TODAY, DAVID HAMPTON SAYS THAT he spends his time working at odd jobs, trying to start an acting career, and writing his life story. But it is more likely that he is living the same life he has lived since he was seventeen, spending his days and nights trying to figure out how to con someone out of a meal or a cab ride or a bed.

Michael Donohue, an associate business manager at Playwrights Horizons, says that a little before midnight on February 28, Hampton came up to him and a group of friends at the Five Oaks restaurant in Greenwich Village. "You look very familiar. Are you laughing at me?" Donohue remembers Hampton saying. "I thought you might have seen the article that appeared about me in *Harpers & Queen.*" Hampton showed him an article about *Six Degrees of Separation.* "I'm David Hampton, the lead," he said.

Donohue knew that the role was now being played by Courtney Vance. "Oh, did Courtney Vance leave the play?" he asked. "Yes," Hampton said, "he left after about three months." Donohue later asked Hampton to let him read the magazine. "No, no, no, no," Hampton said. "Enough about the business now." Hampton let Donohue and his friends buy him drinks. When they parted at two A.M., he took Donohue's phone number.

Hampton called the next afternoon. They went out to dinner that night and again the following night. When they finished having dinner on Friday night, Hampton said, "Michael, I forgot my wallet. I left it uptown." Donohue paid for the meal. On Saturday night, Hampton told Donohue that his apartment was being renovated and he was staying with a friend named Valerie and still hadn't been able to get back to her apartment to get his wallet. He borrowed $40 from Donohue to pay for dinner. That evening, he begged to stay in Donohue's apartment, but Donohue wouldn't let him.

On Monday morning, Hampton called Donohue again. He said that he had an interview with a magazine that afternoon. His friend Valerie wouldn't get out of the bathroom. He asked Donohue if he could come over and use his bathroom to get ready. Donohue let Hampton into his apartment and left for work.

When Donohue got there, a friend who had seen him with Hampton over the weekend told Donohue about Hampton's real identity. Donohue rushed home. He didn't want Hampton to know he had found him out. He was afraid of what Hampton might do. He just wanted to get him out of the apartment. It was early afternoon when Hampton finally left. He told Donohue to try to be home by 6:30. "Something will be delivered then," he said.

Hampton arrived at three o'clock that afternoon for our interview. We sat in the restaurant and talked until shortly after six. As we left, he asked if I would have my cab drop him off at 38th Street and Eighth Avenue, a corner close to Michael Donohue's apartment. When Hampton showed up at the apartment, Donohue let him come in only long enough to pick up some things he had left there. As he was leaving, Hampton asked Donohue for cab fare.

On Tuesday, Donohue tried to file a complaint against Hampton. The police said they couldn't help him. They couldn't charge Hampton with impersonating another person, since Hampton had used his own name. Donohue then told "Page Six" about how he had been conned by Hampton. The story about Hampton's latest escapade appeared on "Page Six" on Wednesday. When Hampton called me late that morning, I told him about Donohue.

DAVID

I never met the man. I don't get it. I don't know who this person is. You know, I had this trouble before. We found a person impersonating me. [*There is a long pause.*] Is he prosecuting the situation? ■

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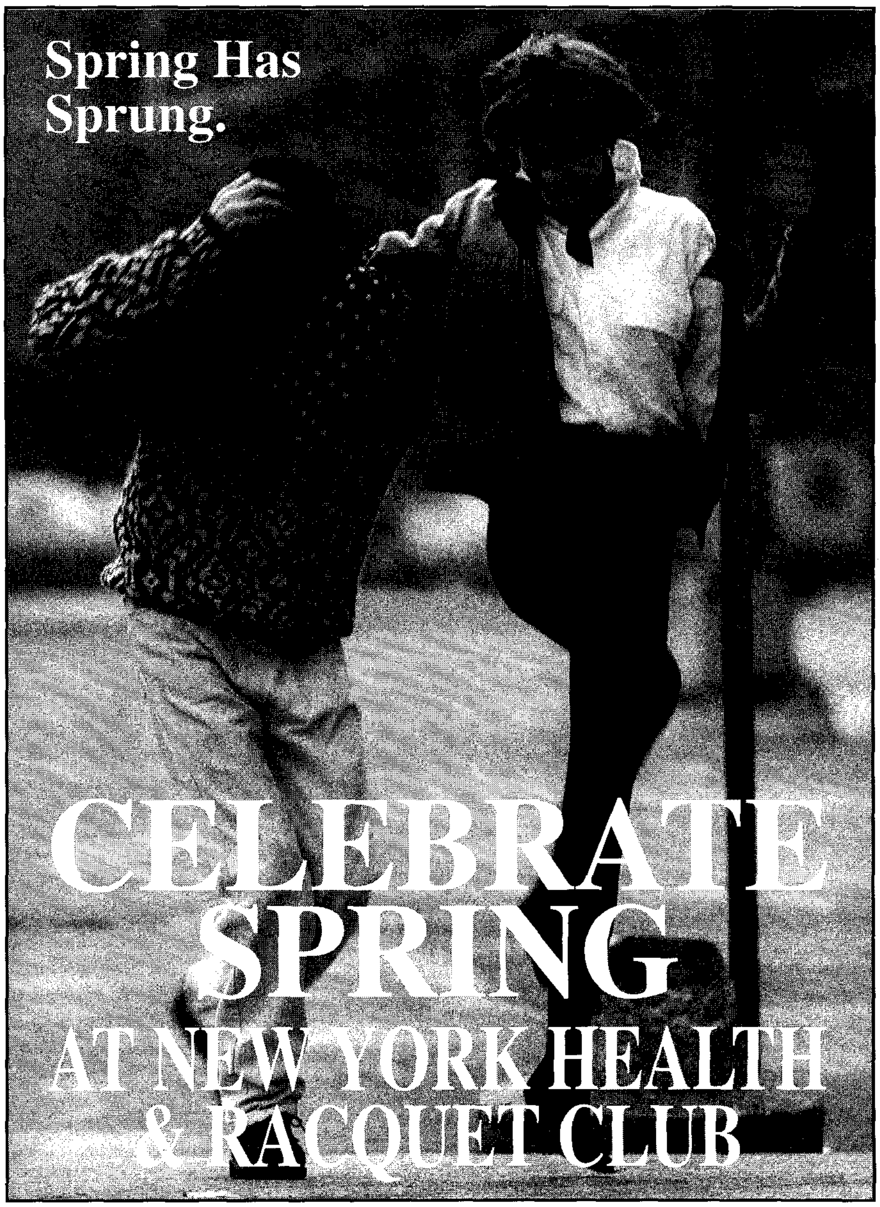

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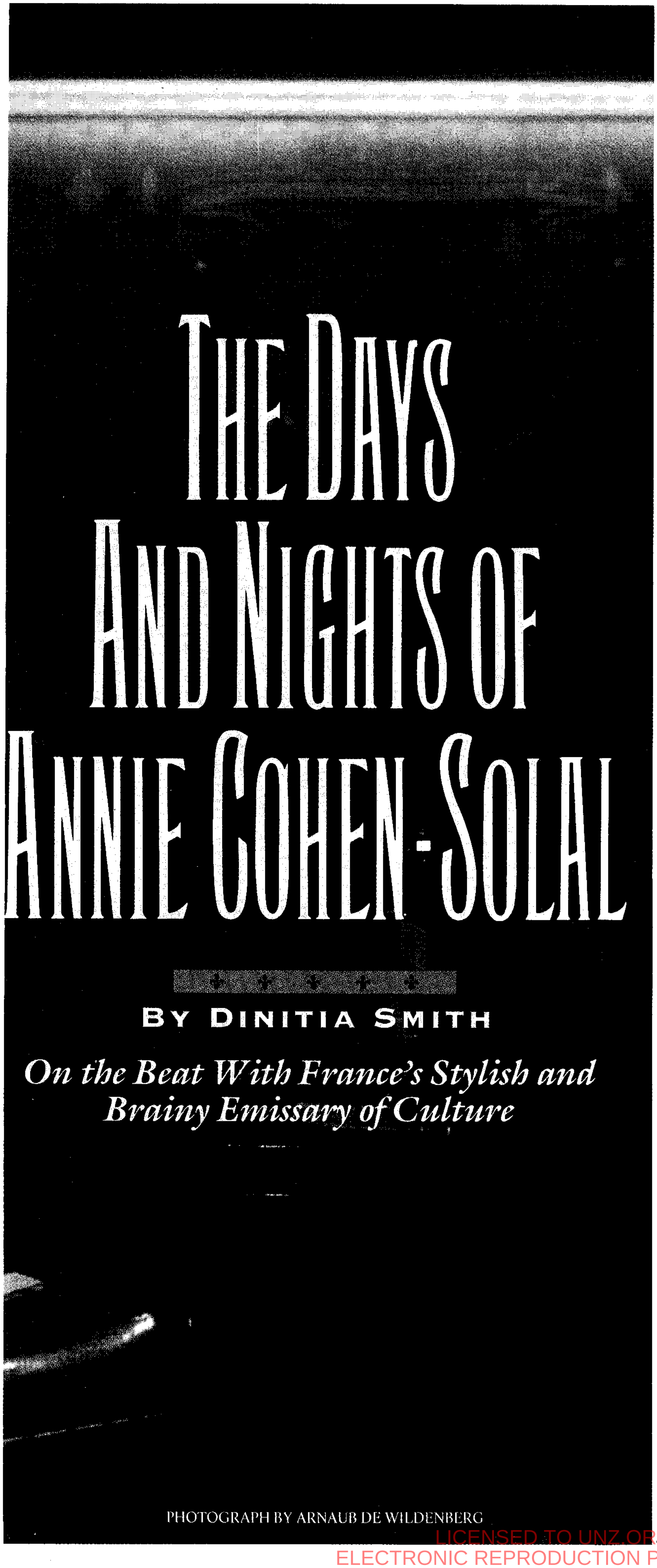
"IF I'M SITTING NEXT TO A BORING MAN AT A DINNER PARTY, I JUST *INTERVIEW* HIM."



THE DAYS AND NIGHTS OF ANNIE COHEN-SOLAL

BY DINITIA SMITH

On the Beat With France's Stylish and Brainy Emissary of Culture

PHOTOGRAPH BY ARNAUB DE WILDENBERG

Sygma

"PLEASE KEEP QUIET SO WE CAN GET ON with things," said Annie Cohen-Solal, sounding a trifle cross. There were hectic red dots on her high cheekbones and shadows of exhaustion under her green eyes. As the French cultural counselor in New York, Cohen-Solal was giving a party for Bernard Pivot, the host of the wildly popular French TV talk show about books, *Apostrophes*. Before her now was a rabble, 500 or so people, many of them writers, pressing against the gilded doors of the mansion that houses the French mission on Fifth Avenue. She and Pivot were backed up against the wall, the microphone was failing, and they were still only in "Acte I" on the party's program, *Littérature*, during which *Connoisseur* magazine was going to give Pivot an award.

Certainly, some of the crowd had come for literature. The novelist Paul Auster was there, for example, as were George Plimpton, Kate Millett, and the poet John Ashbery. But the truth was, it was dinnertime, and many people were eager for "Acte II"—*Gastronomie,* a culinary tribute to Pivot. Some of the best chefs in the world had come to cook. Georges Blanc had flown in from France to prepare gourmandise of chicken with foie gras and truffle dressing. Gilbert Le Coze of Le Bernardin had made bay scallops ceviche, and Jean-Louis Palladin of the Watergate Hotel had cooked chestnut soup with confit of gizzard.

Though the party had been organized in just two weeks, the turnout was astounding. Down below on Fifth Avenue, Jacqueline Onassis took one look at the situation and decided not even to try to get in.

The party was proving once again that Annie Cohen-Solal, 42, knows how to draw a crowd. She has been in New York just a year and a half, her arrival preceded by the stories of her beauty and her brilliance. In 1985, she published a best-selling biography of Jean-Paul Sartre, and Europe succumbed to "Annie Mania," as a Dutch newspaper put it. In Amsterdam, 1,500 people lined up to get her autograph. The Paris newspaper *Libération* called her "the Madonna of the intellectuals."

Then West German chancellor Helmut Kohl caught a glimpse of Cohen-Solal on German television and persuaded his fellow head of state French president François Mitterrand to invite her to dinner so he could meet her. At the dinner, the French minister of culture was so impressed that the government violated its long tradition of never appointing a woman to the cultural post in New York and, in September 1989, gave her the job. The appointment was particularly unusual because Cohen-Solal is Jewish, and the French diplomatic corps has historically borne the taint of anti-Semitism.

Now, if only people could wait to eat.

"Bernard Pivot is the hope of French culture," Annie (as everyone calls her) told the hungry crowd. She was wearing a short, tight emerald-green suede dress, and she had the slightly stooped posture that tall women sometimes take on.

"*Laissez passer les chefs!*" someone called out—and the culinary stars of the evening appeared, carrying their tantalizing dishes to the long tables.

"The most watched show was the Christmas one [Pivot] did with *gastronomie,*" Annie continued in her delicately fragmented English. At last, she introduced the dignitaries. There was Laure Adler, cultural-affairs counselor to President Mitterrand—"François Mitterrand, *the writer,*" said Annie, with deliberate flattery. New York *Times* reporter Richard Bernstein, author of a book on France, read in French from Pivot's book *Le Métier de Lire*. Then Pivot himself began to talk, also in French.

"*Allons-y!*" someone in the crowd cried. They wanted their food.

Finally, a representative from *Connoisseur* presented a statuette to Pivot. That was the signal. The crowd pushed toward the tables—here, one tiny quail egg, pristine on a little plate; there, a tablespoon of moist scallops in a lacy basket of carrot shavings. So hungry was the crowd, so tiny the servings. "This is sadistic!" the English poet John Ash muttered as he watched the food go by. "Only the French could think of something like this."

It was an utterly French affair, and it embodied in its own way the essential French notion of culture—a sensibility that gives writers and food roughly the same, mythic, importance. And no one was more suited to conduct the event than Annie Cohen-Solal.

France these days is experiencing "*le Malaise,*" a sort of spiritual depression, tied to the country's declining influence in the world and its roiled social order at home. Under these circumstances, culture is probably France's most important product. And just as a broken and collaborationist France sent Jean-Paul Sartre as a kind of cultural ambassador to the United States in 1945, it has sent Annie Cohen-Solal to promote French culture now.

CULTURE IS THE BEST THING WE HAVE to sell, the best tool we have in diplomacy," says Annie. We are sitting in her office, overlooking Central Park. She is wearing a tiny black-and-white tweed skirt, a jacket with large checks, and a chiffon scarf. Annie has what Henry James once called a typically Parisian face—"expressive, demonstrative, agreeable," a face "at once fatigued and animated."

She has been reading me a letter of congratulations on her new job from the anthropologist Claude Lévi-Strauss, one of the few Jews to hold the post of French cultural counselor in New York. "But he came from an old Jewish family, an *assimilated* family," says Annie.

Annie's job is to promote cultural exchange. Just how she does this is a little unclear. Certainly, she attends and gives lots of parties. And she talks. Today a young male graduate student from NYU is interviewing her about Sartre. As Annie chatters at him in French, her long legs tucked underneath her on the couch, he stares at her with a happy, stunned expression.

IMPACT

Helmut Kohl caught her on German television and persuaded François Mitterrand to give a dinner so they could meet.

From the beginning, Annie has been shocked by "how much less the Americans care for culture than we do. For us, culture is a nondebate," she says. "For us, the artist's job is to confront the society, with its limits. In France, politicians have always needed artists around them, to tell them their role. France has a budget of $2 billion for culture. The [National Endowment for the Arts] budget is $180-million a year."

For months, Annie has been trying to organize a curatorial exchange between France and other countries. "The United States is the only country that isn't interested," she says. Last September, when she helped organize the Biennale de la Danse at Lyons, there were seventeen American dance companies, a total budget of $4 million, and "the NEA gave less than one percent of that."

There's a paradox here, and a photo on Annie's office wall tells the story. Hanging near the pictures of Annie with Mitterrand, Annie with Kohl, Annie with George Bush, is Annie with the French rock group Les Negresses Vertes, whom she is trying to promote in the United States. "They're great!" says Annie. "They do a mixture of rock, tango, pop." They are lively, no doubt, but Les Negresses Vertes—like much of modern French culture—are derivative of the very arts that the U.S. government does little to support.

ALTHOUGH ANNIE REPRESENTS France, she is a curiously ambiguous figure, an outsider even there. In fact, almost everywhere she has gone, she has been a stranger, uncertain of her situation. She was born into a prominent Algerian-Jewish family during the time Algeria was a French colony. "The Jews have been in Algeria longer than the Arabs," she says. "The Sephardic Jews first came after the destruction of the Temple [in 586 B.C.] by Nebuchadnezzar. The Arabs came after." (Algeria's original inhabitants were Berbers, nomadic tribes who acquired Islam and the Arabic language from Arab invaders in the eighth century.) "The other Jews came from Spain in the fifteenth century, after the Inquisition."

In 1830, the French began colonizing Algeria, and in 1870, they gave the Jews of Algeria French citizenship. From then on, the French used the Jews as go-betweens with the Arab population. "The Jews became privileged," Annie says. "They were so proud to become French! In ten years, they gained three centuries of French culture. They thirsted after French culture." And yet, although Jews were French citizens, "for the French, we were Jews. The French were anti-Semites. We were in between the Arabs and the French, a third category."

Annie's father, Georges, was a doctor, an immensely cultivated man, musical and artistic. Her mother was "beautiful," says Annie. "That was enough for her."

Although in some parts of the country, the lives of Jews and Arabs were indistinguishable, with many Jews taking on Arab customs, the Cohen-Solals were resolutely French. "We spoke French at home, hiding the Jewish, local side," Annie says. "I didn't agree with that. . . . I was already an anthropologist."

Annie was sent to French schools.

Photograph by Mary Hilliard.

"They never taught the history or geography of Algeria. We would learn about Louis Quatorze and the Massif Central. It was a real lie." She was an excellent student, she tells me. "I was the best in school in French literature. They would ask me to go from class to class to recite Molière and Racine. Even then, I was the intermediary between writers and audience."

TALKING BOOKS WITH BERNARD PIVOT ON CUNY-TV.

In many ways, Annie's childhood was idyllic. The Cohen-Solals lived in a large villa overlooking the bay of Algiers. Annie remembers the way nature held a special intensity for her. Algeria was a place of flowers, fragrant eucalyptus and pine trees, peach trees blossoming in spring, the sirocco winds coming in from the desert. Annie even had her own pet gazelle, Rosa, who liked to eat cigarettes.

She was a middle child, "the worst place to be." (Her older sister is editor-in-chief of the French Socialist Party magazine *Vendredi*. Her younger brother is a doctor turned marketing executive.) Annie was thin, sickly, prone to headaches. At the time, it was thought that she suffered from *crise de foie*, a quaint, nineteenth-century diagnosis, something on the order of "liver trouble." Her father worried over her constantly, dragging the family to the spa at Vosges in France so Annie could take the cure. Looking back now, Annie thinks it was all "*psycho-somatique*." "My father was a doctor. What better way to have a private relationship with him than to be sick?" And despite her illnesses, she was a tomboy, a brave child, forever climbing trees, the only person in the family who had roller skates.

THEN, IN 1954, CAME THE ALGERIAN war of independence. Annie, who was six when the war started, remembers the sounds of bombs and artillery, the curfews, the sirens, her father bringing home shrapnel he had taken from patients he had operated on. Again, the position of the Cohen-Solal family was ambiguous, undefined. Georges Cohen-Solal invited members of both the OAS, the right-wing, pro-French secret army, and the FLN, the Arab national liberation front, to the house for meetings. Where did her father stand? "I don't know," says Annie. "It's very mysterious, my father's position." She acknowledges, though, that her father, who died in 1980, "was a socialist, a democrat, more tempted to be with the FLN."

On June 6, 1962, just a few weeks before Algeria was granted independence, the Cohen-Solals left Algeria overnight. "My parents said we were leaving for a holiday. I didn't pack. I never packed from childhood," says Annie. "We never went back." Paris was a shock for the young, privileged, fourteen-year-old girl. The family took a small rented apartment. "Paris was ghastly, cold," she remembers. "My lips and hands were frozen day and night."

She was thrust into the world of the French bourgeoisie, narrow and intolerant, closed to Jews. Almost immediately, Annie made friends with a young girl from an upper-class French family, Beatrice Roy. "I didn't know anything about Jews until I met Annie," Roy remembers today.

Though the common attitude among the émigrés was to be "nostalgic," says Annie, her father, who was 50, decided to start again. "He said, 'We're going to dive and to swim. In order to succeed, we have to forget about Algeria.' " For ten years, she says, she never said the name of the country of her birth.

Eventually, the Cohen-Solals recovered their status. Georges Cohen-Solal's former patients in the Algerian-exile community rallied around him. The long vacations in the South of France and Italy resumed, and the family moved into the same apartment building in the wealthy Sixteenth Arrondissement that Bernard Pivot lived in. Nonetheless, to Annie, her parents remained "a bit lost," needlessly "*exigeant*" and authoritarian.

Annie went to public school, and, at sixteen, she was accepted for the *hypokhâgne* and, later, *khâgne*, the special courses of study that prepare France's brightest students for the country's best colleges. But instead of choosing an elite school, Annie opted for the University of Nanterre, then a center of French radicalism, where she got her B.A. and, eventually, her M.A. in French literature. She took part in the student demonstrations of 1968, and during this period, she says, she came to understand for the first time her own history. "I read a lot of texts. I read [Frantz] Fanon. It was the first time I learned the story of the Jews of North Africa, and how the French had manipulated them."

By then, Annie was bored with studying and decided to spend a year on a kibbutz in Israel. "I wanted to prove myself—I was tired of being a privileged daughter. I wanted to experience direct democracy. I learned Hebrew. I worked in the fields. They were wonderful people from all over, the best of Jewish intellectuals." She returned to Paris in 1969, to the Sorbonne, working toward her Ph.D. in French literature.

In 1971, she married Nicolas Drouin, a nephew of André Gide's. The newlyweds moved to Berlin, where Annie taught first at the French Institute and then at the Freie-Universität. "I became a *mitteleuropean* intellectual," says Annie. "I built up myself from zero. I wanted to be a Jew in Berlin in the thirties. I read a lot, dreamt a lot." In 1974, Nicholas Drouin returned to Paris. "I decided to stay," says Annie. It was the end of the marriage.

A year later, Annie got a job teaching French literature at Hebrew University in Jerusalem. "I thought I should see what was happening in the Palestinian area. I learned the Palestinian dialect. I wrote a lot of poetry. I tried to understand the Sephardic part of me, after going deep into the Ashkenazi."

After two years in Israel, Annie returned to the University of Paris, where

Photograph by Donal Holway.

HER SARTRE WAS PAMPERED, ADDICTED, PASSIONATE.

she studied sociology and trained teachers to teach French to foreign students. It was there that "I organized my own theory of cross-cultural communication," she says. After studying two groups of students, Yemenis and Iranians, "I found the more they stuck to their original cultural patterns, the more they were integrated into the adopted culture."

As Annie tells me this, she has a brisk tone, a kind of hauteur. Sometimes she seems impatient as I try to wend my way through her many degrees, her many careers, the many languages she speaks. "Let's see," I say, "you speak English, Arabic, Hebrew, German. Do you speak Italian?"

"Of course," says Annie. "I have a place there"—a villa in Tuscany.

OVER TIME, ANNIE gained a reputation as a literary journalist, publishing pieces in *Le Monde, L'Express*, and *Libération*. In 1980, she published her first book, a study of the novelist Paul Nizan, which grew out of her doctoral dissertation.

Just after the book came out, Annie met the American novelist Jerome Charyn. "I couldn't stand her," says Charyn. "I met her again in Paris, and my initial response didn't hold. We started with the romantic mode and moved on to a kind of friendship."

In Charyn's next novel, *Pinocchio's Nose,* a dreamlike account of the erotic adventures of Pinocchio, he portrayed Annie in the figure of Solange Merci-Gâteau, a madcap journalist, "a freckle face," "a Bathsheba."

Charyn has had a great influence on her writing, Annie says now. "I am not daring enough. . . . My best way is my imagination. He liberated that in me."

Annie was telling me this while we had our second lunch at Les Pleiades. It was a Monday, and, as always on Mondays, there were several members of the art world present. As I looked at the room, I thought there was something vaguely dangerous about the scene. There was Leo Castelli, lunching with Tom Armstrong, the deposed director of the Whitney. Sitting behind Castelli was his ex-wife Ileana Sonnabend, eating with two other people. A few feet away was Annie's boyfriend, lunching with an associate. Earlier, Annie had asked me not to mention her boyfriend's name. At the restaurant, after a brief, businesslike greeting, they seemed to be studiously ignoring each other. He was a handsome, dignified-looking man in a business suit. Next to him, Annie looked like a brilliantly plumed bird.

When Castelli finished eating, he greeted another woman and then gave Annie a kiss. "She's courting me," Castelli said in French of the other woman.

"Leo, how do you say *cloporte* in English?" Annie asked Castelli. They have a game in which they challenge each other to name insects in French, English, Italian, and German.

"Cockroach," Castelli said—incorrectly, it turned out. Actually, a *cloporte* is a wood louse. "I use Combat," Castelli advised. "It gets rid of them completely."

"He's like a father to me," said Annie.

Important men have an affinity for Annie. She's not only attractive and intelligent but also unattached, and she knows how to flirt. The artist Christo calls her "*bouchon de champagne*" ("champagne cork"). Her cousin the French philosopher Jacques Derrida praises her "sweet authority." "The New York intellectual landscape has changed because of her," he says. Once, after lunch, Mitterrand took her on a helicopter ride over Paris so she could see the city from the sky. "I've met him three times," Annie says of her relationship with the French president. "And I had a very serious talk with him about the Italian Renaissance!"

IN 1981, ANDRÉ SCHIFFRIN, then the editor-in-chief of Pantheon Books, was looking for someone to write a biography of Jean-Paul Sartre. Annie had interviewed Sartre in 1968 (he died in 1980) while doing research on Nizan, who had been Sartre's closest boyhood friend. "It was 1:30 in the afternoon," Annie recalls. "[Sartre] opened the door himself. He was very short. It was a very ugly room; there were a lot of books. He was very nervous. I was going to the man who had refused the Nobel prize. He started to tell me a theory of Nizan." Soon, Sartre started asking her about herself. "Twenty years later, I realized this man liked nothing more than young girls with identity problems! He had such a way of charming you. He would ask you questions, then form a theory about you."

Schiffrin had seen Annie's book on Nizan, and one day in 1981, he met her at a café on the Boulevard Raspail. She had been planning to write a novel about Kahana, a Jewish queen of the Maghreb during the medieval period, but she accepted Schiffrin's offer and, after writing up a few pages, was given a contract.

At first, Schiffrin tried to persuade Gallimard, Sartre's own publisher, to co-commission the book, but Gallimard turned him down. Sartre was in disrepute in France, a fringe character associated with the ultra-left. The French academic community is volatile, and it had gone on to other fads—Michel Foucault, Jacques Lacan, Raymond Aron.

For the next four years, Annie went it alone, rereading Sartre's work, ferreting out the "witnesses," as she calls them, to Sartre's life. She is an expert at drawing people out. "There are some witnesses who like to talk, some who don't," says Annie. "I had the advantage of being the unknown."

Annie went to Sartre's mistress Simone de Beauvoir with photographs of Sartre that De Beauvoir had never seen. "She gave me a glass of whiskey at three in the afternoon," says Annie. "She was very precise, very boring. She had no sense of

Photograph by Brown Brothers.

humor, but she was very intelligent. She was a trained witness and would tend to repeat her books mechanically. I hated it because it was politeness. Politeness was not truth. I wanted to break through like an electroshock."

A few days after their meeting, De Beauvoir called and said, "I think you're going to do a very good job." She gave Annie 300 pages of unpublished material by Sartre.

Later, De Beauvoir and Annie fought when Annie talked to *Newsweek* about Sartre's girlfriends. Annie got along better with Arlette Elkaïm, Sartre's adopted daughter, who gave Annie notebooks with Sartre's dreams in them—dreams she had recorded assiduously for years, writing them down every morning when he woke up. "It was a gift," says Annie.

During the course of her research, Annie also managed to locate the mysterious "Dolorès V," one of Sartre's many mistresses. In the book, she is portrayed as a serious challenge to De Beauvoir's supremacy. At one point, Sartre had even wanted to marry her.

One day when I went to meet Annie at her office, I saw an elderly woman with short, cropped hair, dressed in sensible clothes, standing on the wide marble stairs of the mansion. It was Dolorès Vanetti, the woman in the book, who is now 78 and lives in New York, where she says she spends much of her time doing the *New York* Magazine crossword puzzle and bird-watching.

Annie hugged and kissed Vanetti and urged her to come look at some photographs she had of her as a young woman with Sartre. There, in glossy black-and-white, was the Vanetti of more than 40 years ago, young and beautiful and sexy, an announcer during World War II for the Office of War Information. "She is like a grandmother to me," Annie whispered.

"I'm just in awe of her," said Vanetti of Annie. "The extraordinary amount of work the book took. Yet at the same time, she is a 100 percent–feminine person. She discovered things about Sartre no one ever found before."

Sartre: A Life was published in France in 1985 and in the United States two years later, because of a delay in the translation. It is an all-encompassing and occasionally breathless discourse on Sartre's life and thought, alternating among the past, present, and future tenses. Sartre comes across as a pampered mama's boy, a drug addict and alcoholic; not a collaborator but an oddly quiet figure during the Nazi occupation of France. Then, in his forties, Sartre underwent a transformation, playing the part of the conscience of a generation. Although he repudiated the Communist Party, he supported Castro and the Algerian rebels and was a passionate opponent of the war in Vietnam.

The book was a critical success and best-seller in France (where Gallimard had to pay 1 million francs for the rights), Holland, Germany, Spain, and Brazil; it was translated into fourteen languages, including Finnish, Hebrew, Japanese, and Serbo-Croatian. The reputation of a French literary giant was restored.

Certainly, some of the book's appeal lay in the jacket picture of the author—Annie in a kind of tank top, with a sliver of bra showing. The picture became a sensation, reproduced in many of the reviews and articles about the book. Annie read me some of the clips. "If Sartre had known who his biographer was, he wouldn't have died," said the Dutch newspaper *Vrij Nederland*. "Some men, if asked who they would like to spend time with on a desert island, would say Marilyn Monroe," said a writer in the Berlin *Morgenpost*. "I would say Annie."

REACH

Her book was a smash in Europe.
In Amsterdam, 1,500 people came to a signing.
A Paris paper likened her to Madonna.

Almost every profile mentioned her looks and her clothes as much as the contents of the book. To Annie it was all "puzzling, a Fascistic way to look at people, an insult. A woman has to be either a bimbo or a bright, ugly thing? They would never say that about a man!"

Still, Annie has kept the reviews and articles in 30 or so scrapbooks. We are sitting in her apartment looking through some of them. "Brazil was crazy. That's my first caricature, in a Brazilian paper," she says, pointing to a clip.

Annie's apartment is in a big ugly building near the French mission. "I asked Andree Putman to decorate the apartment for me while I was still in Paris," she says. It is an oddly unfriendly place. The floor is painted black; there are sleek leather couches and a gauzy metallic material over the windows. Hanging on the walls are prints by Jasper Johns and Rauschenberg, lent to her by Leo Castelli. Christo has lent her a photo of the Pont Neuf wrapped in plastic. There is a tiny Renoir "I bought when I was fifteen."

NOW, BESIDE ME, ANNIE IS LOOKING through the scrapbook for the Kohl Letter. "There it is!" she says. In April 1988, Annie appeared on a television show in Baden-Baden. She was wearing what had become almost a uniform for her, a tiny black skirt. "Would you have fallen in love with Sartre?" the host asked.

"C'mon!" said Annie. "I don't like personal questions! Would you have fallen in love with Simone de Beauvoir?"

The abashed host admitted that De Beauvoir was "too emancipated for me." He tried to recover by asking Annie, "What is the biggest obstacle in the development of your career?"

"Maybe when I have to deal with journalists," said Annie, her large, beautiful mouth forming a dazzling smile.

That night, Helmut Kohl happened to be watching the show. He obtained Annie's address and sent her a note. "I want to tell you spontaneously and simply my congratulations and my complicity," Kohl wrote, as translated by Annie. "This program was altogether an intellectual pleasure and a very interesting and charming discovery. I hope very much that in the near future there will be an opportunity for us to meet in Paris or Berlin."

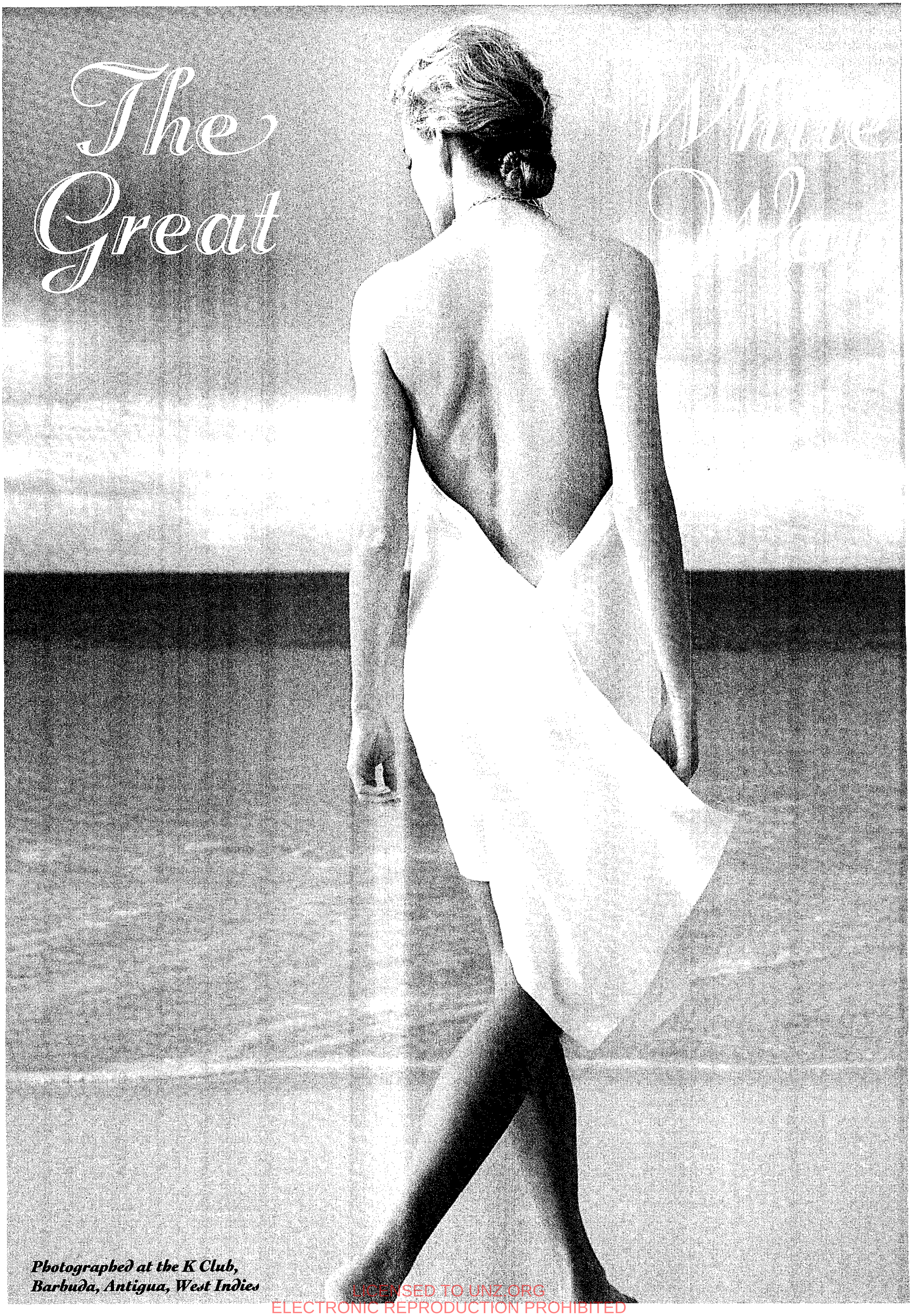
SARTRE
a life
ANNIE COHEN-SOLAL

It wasn't long before she had been invited to the Élysée Palace to share dessert with the heads of Germany and France. "She's your best cultural product abroad," Kohl told Mitterrand—and soon she was on her way to New York.

"Mitterrand was wonderful," says Annie. "He wanted to see me before I left. He said, 'Don't be frightened to make things move.' I'm not!"

Annie's contract with the French government has a year and a half to run. She is already researching her new book, on the impact of American culture on Europe between 1944 and 1948. "I came to this job as a sociologist of culture and as a writer," she says. And there are many more dinner parties to go to, many more lunches and openings. Sometimes, it gets quite boring. Says Annie, "I'm very much watching. I have this book in my head. If I'm sitting next to some boring man at a dinner party, I just *interview* him!" ■

The Great White Wa



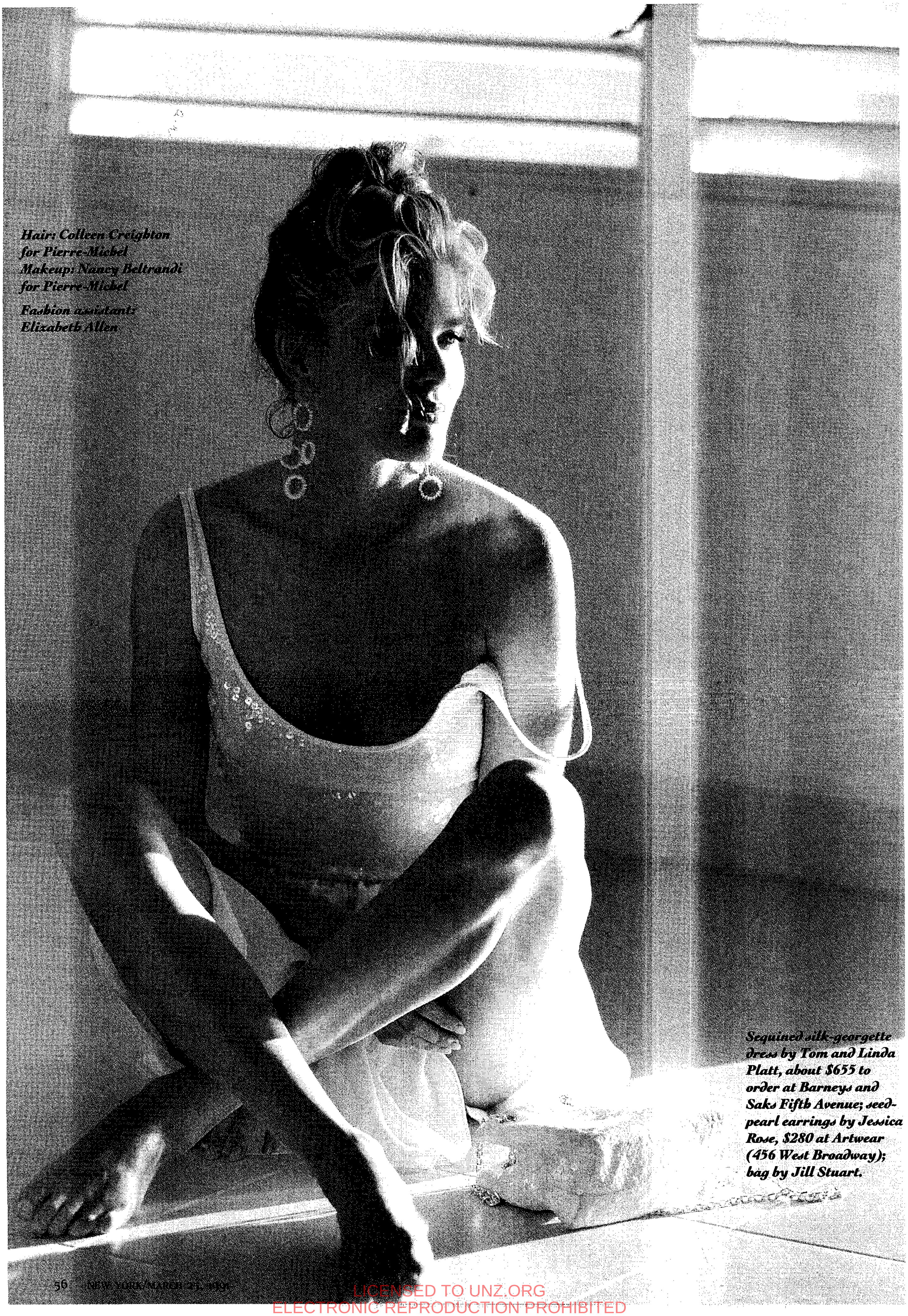
Photographed at the K Club, Barbuda, Antigua, West Indies

By
Martha Baker

White, pure and simple, takes on a new sophistication with some of spring's freshest shapes: a halter sundress from Mary Ann Restivo, a sleeveless chemise from Calvin Klein. M.W. Moss's short A-line skirt updates the suit silhouette, tiers of pleats give Chanel's empire dress a flapper feel. So forget about demure. These whites are downright dazzling.

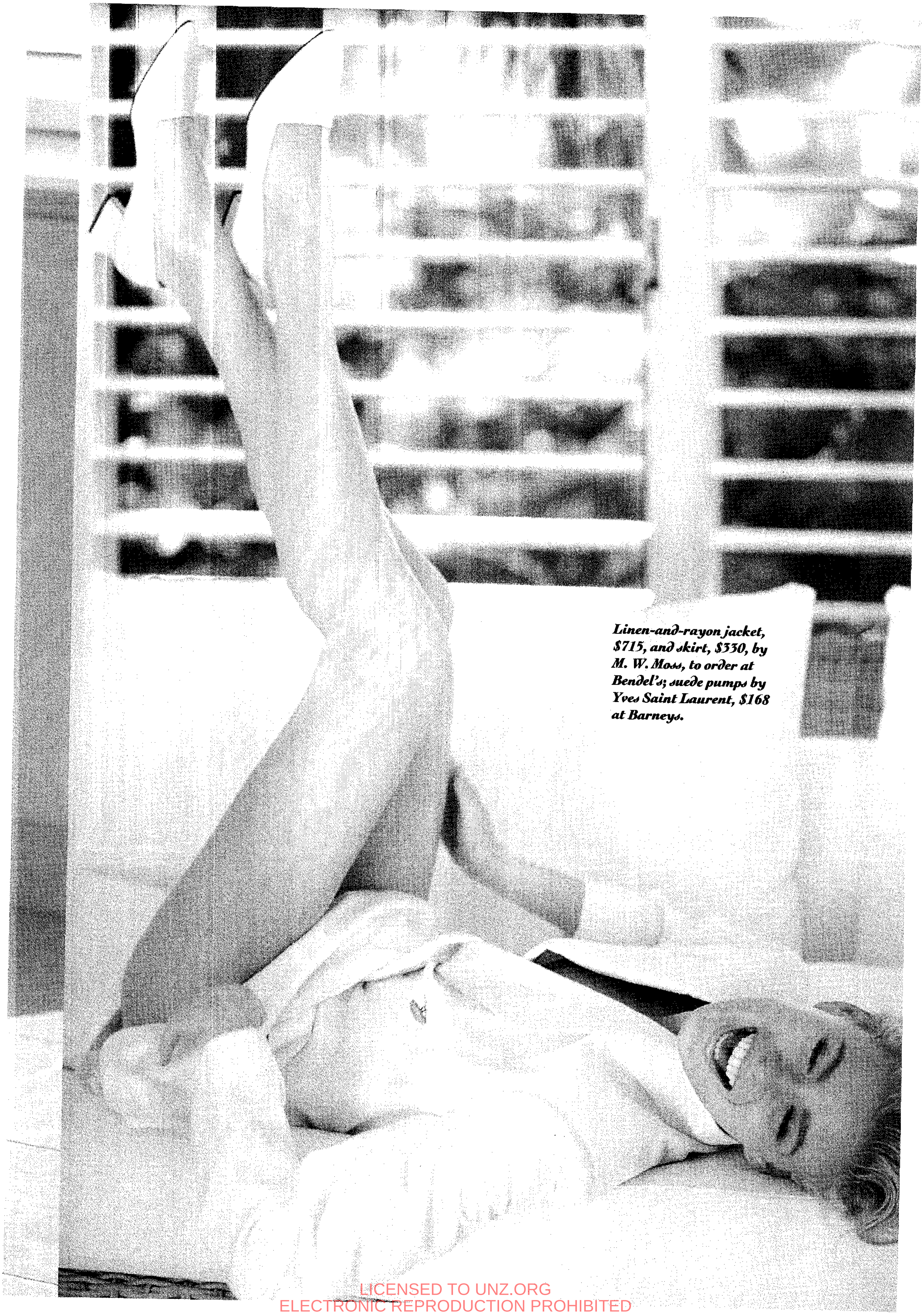
Photographed by
Brigitte Lacombe

Opposite: linen dress with silver "necklace," by Ronaldus Shamask, about $715 to order at Barneys New York and Bergdorf Goodman. This page: cotton-piqué halter dress by Mary Ann Restivo, $360 at Henri Bendel in late March. Model: Vendela.

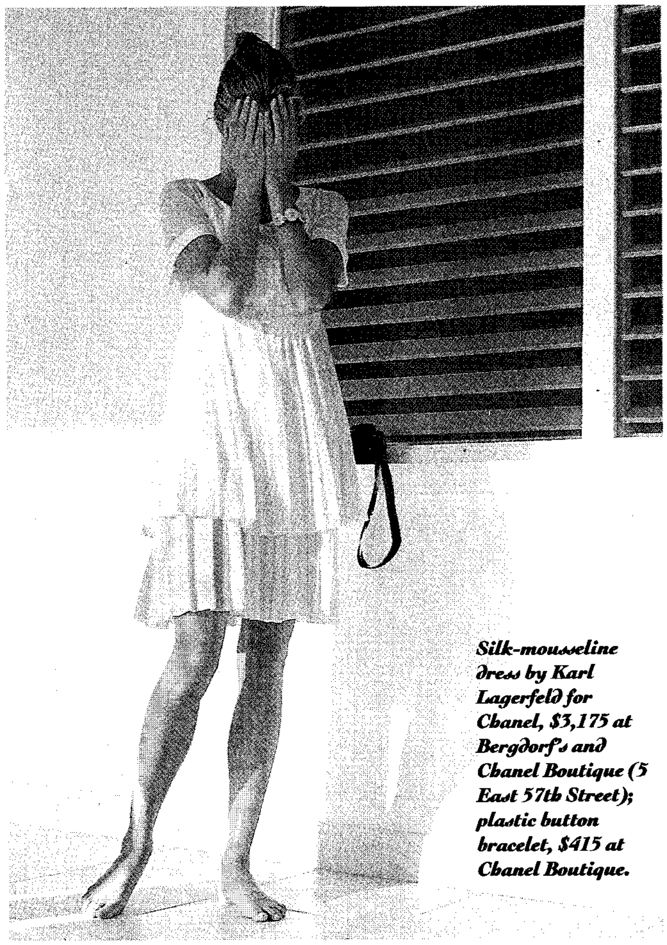


Hair: Colleen Creighton for Pierre-Michel
Makeup: Nancy Beltrandi for Pierre-Michel
Fashion assistant: Elizabeth Allen

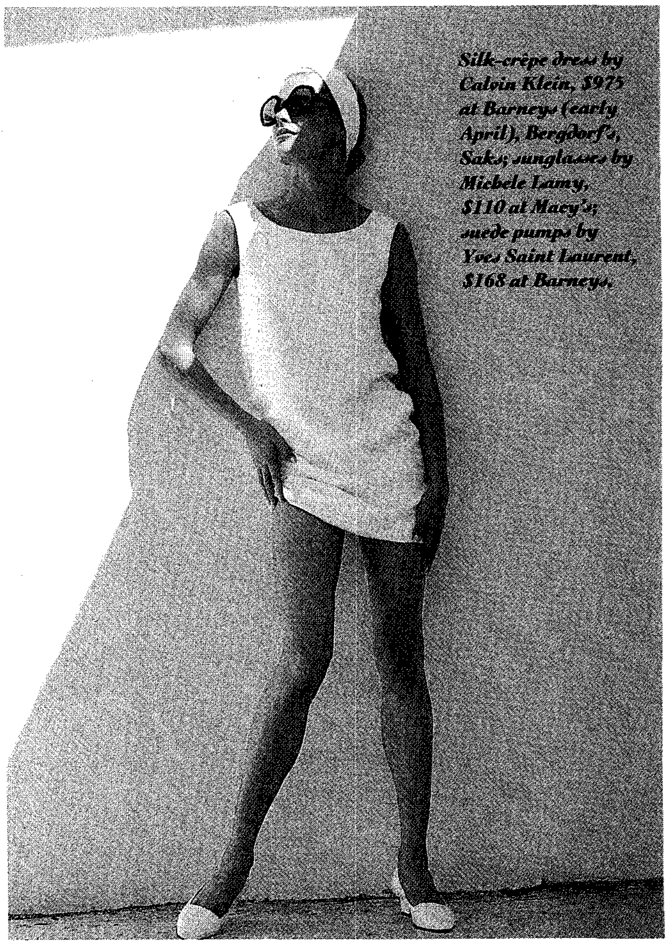
Sequined silk-georgette dress by Tom and Linda Platt, about $655 to order at Barneys and Saks Fifth Avenue; seed-pearl earrings by Jessica Rose, $280 at Artwear (456 West Broadway); bag by Jill Stuart.



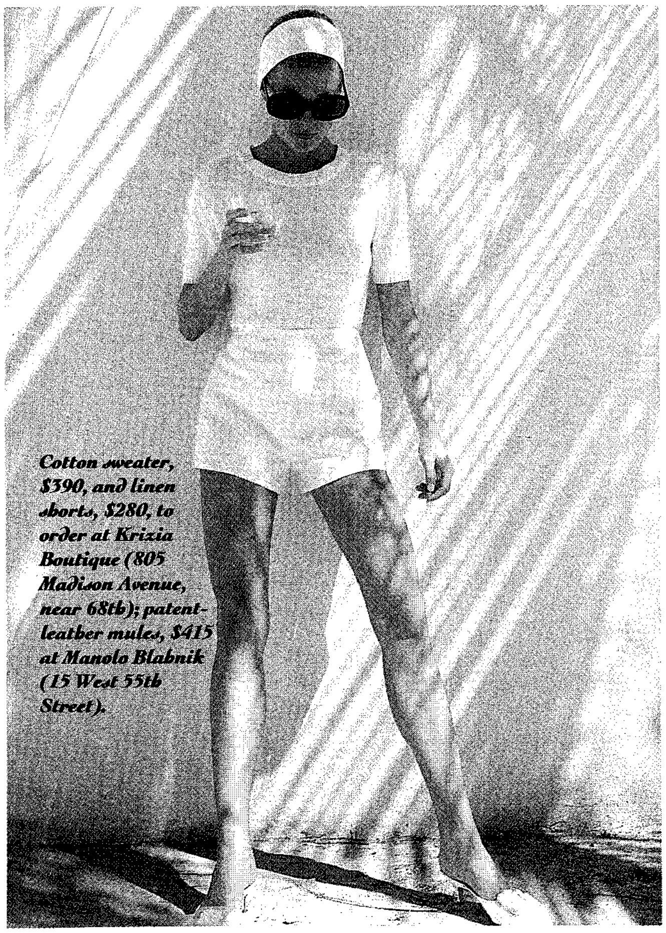
Linen-and-rayon jacket, $715, and skirt, $330, by M. W. Moss, to order at Bendel's; suede pumps by Yves Saint Laurent, $168 at Barneys.



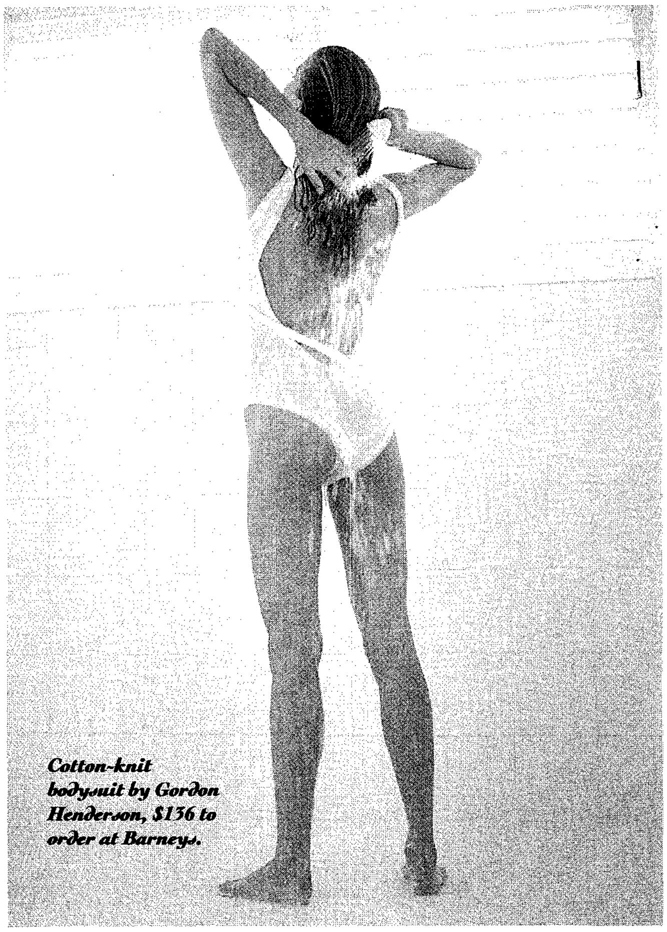
Silk-mousseline dress by Karl Lagerfeld for Chanel, $3,175 at Bergdorf's and Chanel Boutique (5 East 57th Street); plastic button bracelet, $415 at Chanel Boutique.



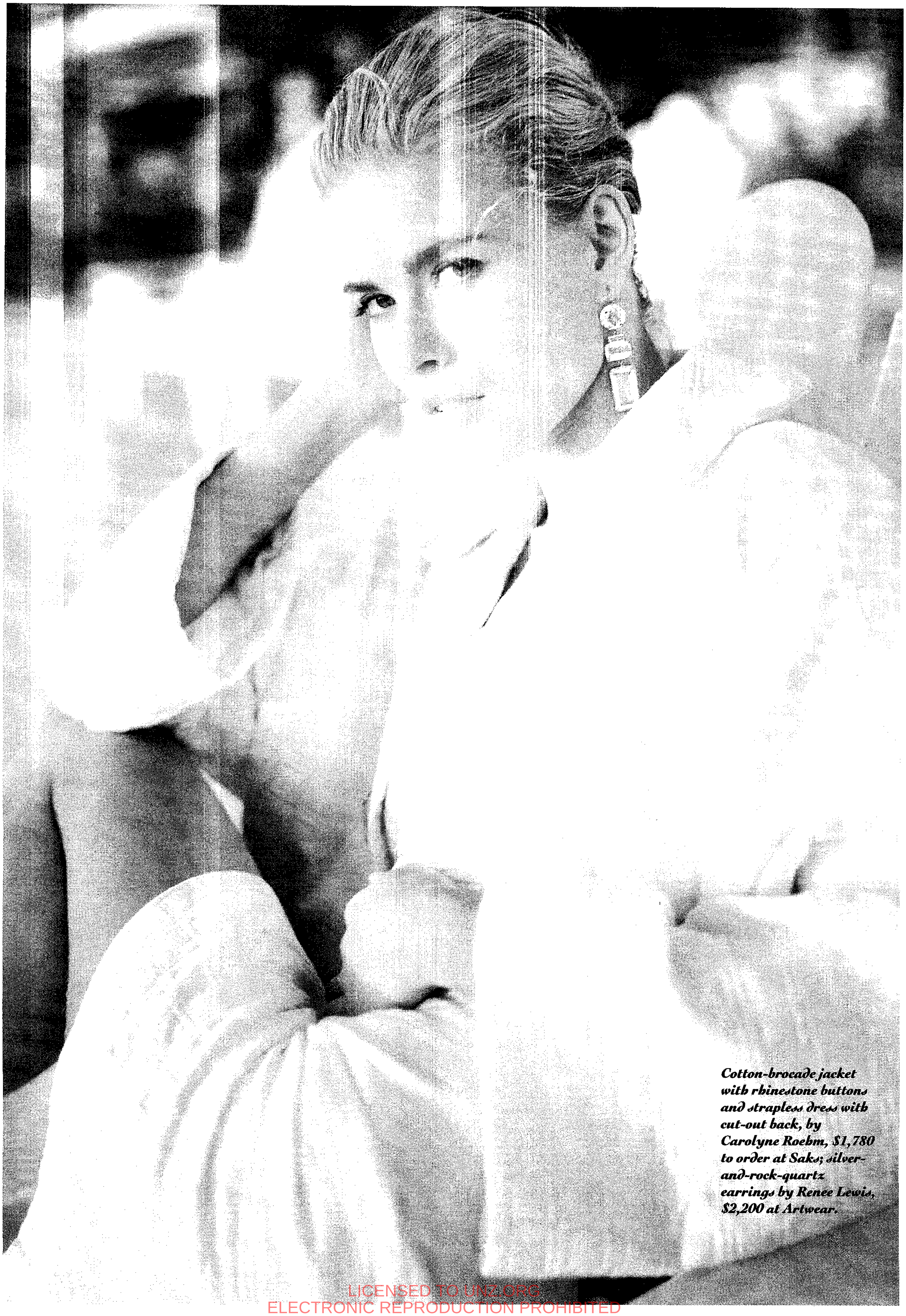
Silk-crêpe dress by Calvin Klein, $975 at Barneys (early April), Bergdorf's, Saks; sunglasses by Michele Lamy, $110 at Macy's; suede pumps by Yves Saint Laurent, $168 at Barneys.



Cotton sweater, $390, and linen shorts, $280, to order at Krizia Boutique (805 Madison Avenue, near 68th); patent-leather mules, $415 at Manolo Blahnik (15 West 55th Street).



Cotton-knit bodysuit by Gordon Henderson, $136 to order at Barneys.

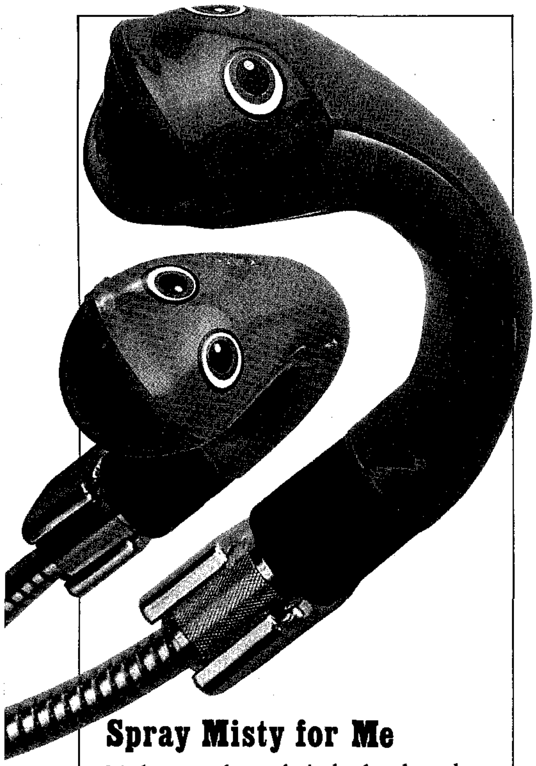


Cotton-brocade jacket with rhinestone buttons and strapless dress with cut-out back, by Carolyne Roehm, $1,780 to order at Saks; silver-and-rock-quartz earrings by Renee Lewis, $2,200 at Artwear.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



Spray Misty for Me

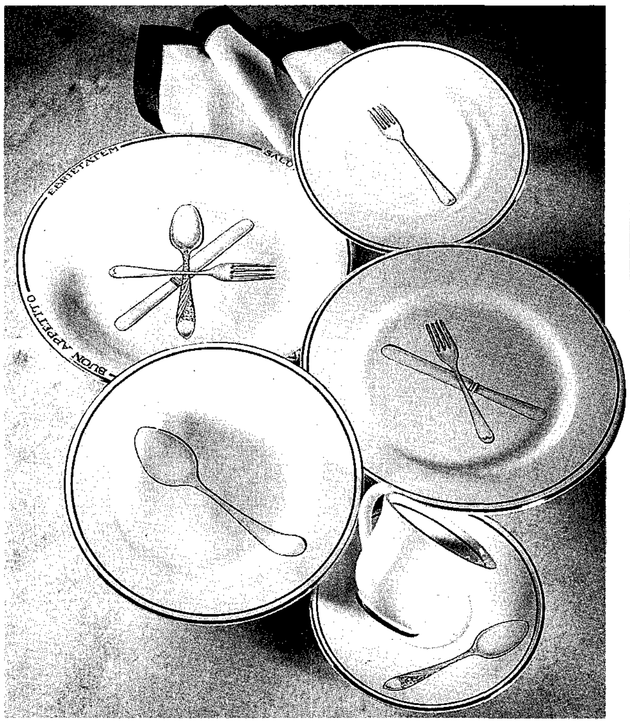
Little ones love their baths, but they often find showers daunting. At least they did until Nessie came up with this clever shower head. The hand-held "snake" is made of lightweight nontoxic plastic—so it's easy for youngsters to hold—and since it has an aerator screen, the water comes out in a bubbly spray, so there's no splashing. And parents, consider the rewards: a cleaner child and hair-washing that's no hassle ($49.99; fits any standard shower arm; comes with a 59″ hose and a chrome-plated shower holder).
S. FELDMAN HOUSEWARES/*1304 Madison Avenue, near 92nd Street 289-7367*

Tie Society

It figures that the fabric was meant for women's scarves—these bow ties are more sensuous than any others we've ever touched. The silk is printed in Italy, and each bow tie is one of a kind. With paisley patterns reminiscent of the sixties, the ties have a funky downtown look but an elegant uptown "hand" ($47.50).
PAUL STUART/*Madison Avenue and 45th Street/682-0320*

Whose Knife Is It Anyway?

Gourmet, gourmand, glutton—no matter where you find yourself in the eating hierarchy, you're bound to like this china. It's the bright idea of Peri Wolfman, who adapted cutlery designs from antique etchings, then traveled to Deruta, Italy, to have them transformed into witty earthenware (from $40 for a salad plate to $125 for a platter).
WOLFMAN-GOLD & GOOD COMPANY/*116 Greene Street 431-1888*

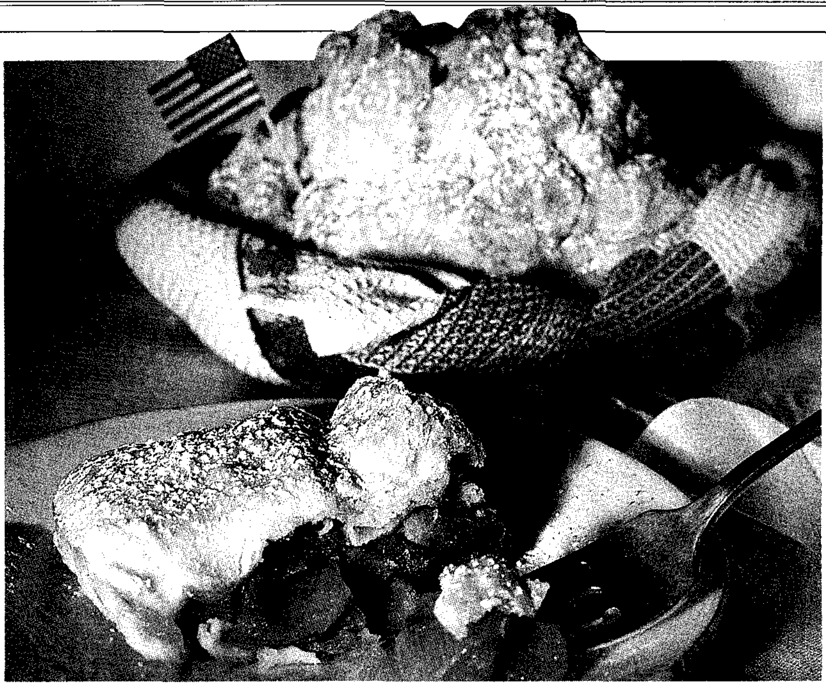


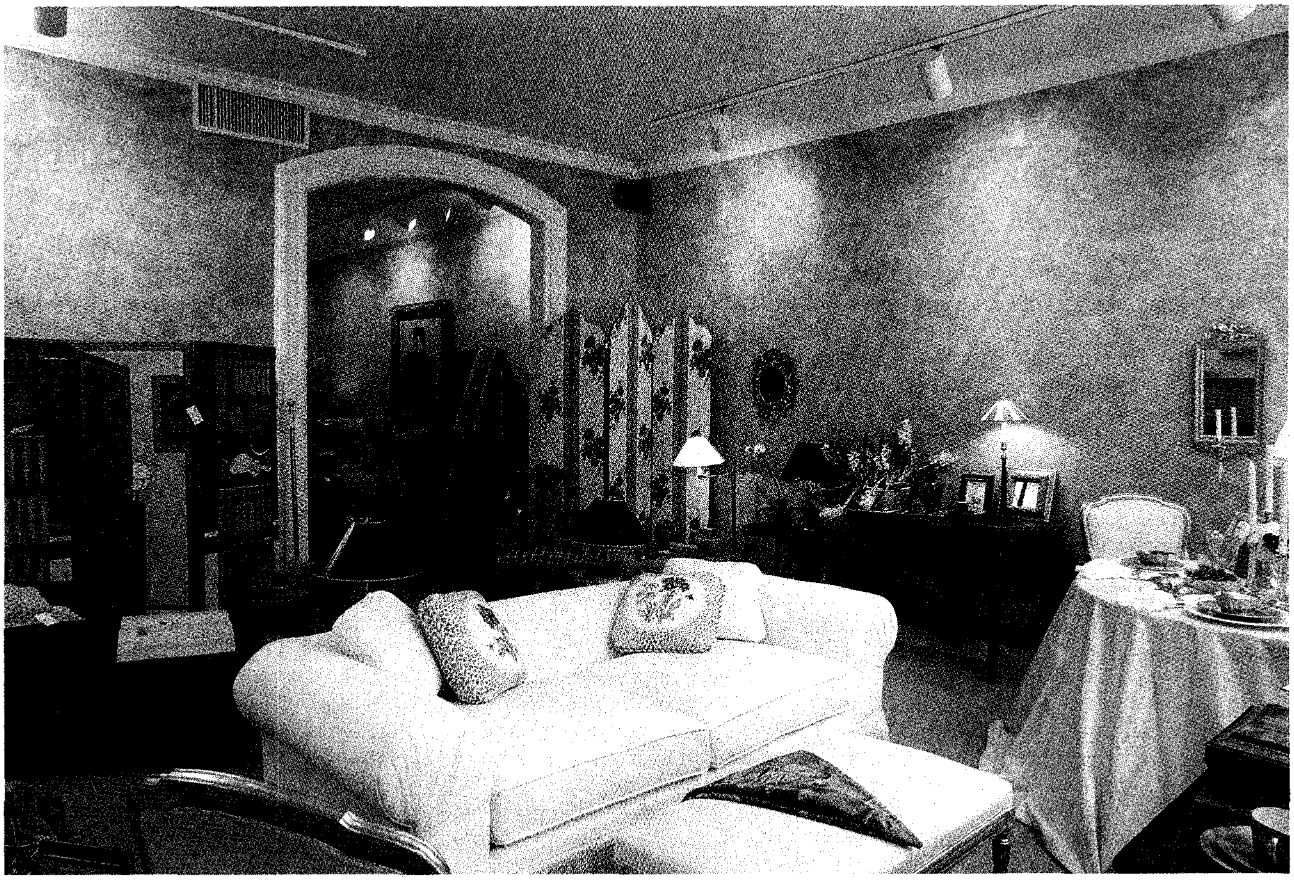
Photographs: left, Togashi; top, Mary Ellen Bartley; bottom, Ellen Silverman.

The Apple of My Pie

Here's how the Big Apple's newest apple pie was created: It all began when a lad named Richard Feldman (in 1985, he opened the Ritz Diner in Livingston, New Jersey) fell in love with his grandmother Minnie's apple pie. When Feldman grew up, he made the pie at the diner, and everybody loved the juicy Romes and Granny Smiths and marveled at the towering top crust. This was indeed power pie. So Feldman founded the Apple Annie Pie Company (Apple Minnie sounded silly), and now the pie's available in Manhattan. One thing: The apples don't reach all the way to that volcanolike top, but the space is nice for tucking in a scoop of ice cream or a chunk of Cheddar. **—Barbara Costikyan**

BALDUCCI'S/*424 Sixth Avenue*
673-2600/Eight-inch pie, $8.95
POPOVER CAFE/*551 Amsterdam Avenue, near 87th Street/595-8555/Ten-inch pie, $16.50; slice, $4.25*





Sofas Choice

Now that Jonal has moved to roomier quarters, owners Susan McCone and Sherry Jacobs have revealed their passion for home furnishings. Although they certainly haven't abandoned suits and dresses, maternitywear, evening creations, and made-to-measure bridal gowns, they're now devoting a floor to furnishings. Jonal offers the necessities—down-stuffed sofas, chairs, and ottomans—along with some stunning trappings: Belgian hand-carved consoles, gilt mirrors, old-fashioned English fire buckets, library stairs, and decanters. Even the walls—the dazzling canvas wall coverings created by Indian Hill Productions, that is—are for sale (from $45 for a green glass decanter to $195 for an antique wine carrier to $975 for a chair covered in muslin to $1,800 for a console; wall covering, $50 to $70 per nine-foot-wide running foot).

JONAL/*25 East 73rd Street/860-8101*

Photographs: top, Ellen Silverman; bottom, Tria Giovan.

Music/Peter G. Davis

STERLING HAYDN

> "...Schiff gave us a healthy dose of Haydnesque sanity: music that reflects the human capacity for wisdom and optimism..."

A JOYFUL NOISE: *András Schiff (second from right) and company.*

EVERY TIME THE MUSIC WORLD PAYS SPECIAL attention to Haydn, excuses and apologies must be made. As András Schiff points out in a printed preface to the week-long **Haydn Festival** he organized recently at the Metropolitan Museum, "Of all the great composers of the past, F. J. Haydn is probably the least appreciated and most misunderstood."

Unfortunately, Schiff is right, and the situation drives musicians crazy. I have never met one who did not adore Haydn for his tireless productive energy, creative resource, and mastery of all classical forms—two of which, the symphony and the string quartet, he practically invented. Haydn's contemporaries appreciated him far more than we do. When Cecilia Bartoli gave an affecting rendition of his cantata *Arianna a Naxos* at the Met Museum, the audience was impressed and the singer warmly applauded. After the piece's first performances in London, in 1789, a critic reported, "The modulation is so deep and scientific, so varied and agitating, that the company was thrown into extasies. Every fibre was touched by the captivating energies of the passion. . . ."

Listeners in 1991 are clearly made of softer fiber. The composers we love most are those who can intoxicate us, press our automatic pilots, and make us forget to listen. Today's minimalists are an extreme example, but look at Mozart, whose bicentennial we are now celebrating with such vigor and thoroughness. His music is also "deep and scientific," but even the most perfectly proportioned Mozart scores have a demonic quality that Haydn, in his ceaselessly inventive but always rational world, seldom suggests.

Still, a healthy dose of Haydnesque sanity should always be welcome: music that reflects the human spirit's capacity for wisdom, self-assurance, and optimism. Schiff gave us precisely that in six programs devoted to Haydn's string quartets, piano trios, solo piano works, and vocal music, written mostly during the 1790s, when the composer was reveling in a newfound confidence in his creative gifts. With Schiff at the piano and the Takács String Quartet on hand, Haydn could not have asked for more eloquent advocates.

At the two concerts I attended, Schiff was the consummate host, soloist, accompanist, and trio partner. Along with a thorough understanding of how this music is made and an infectious joy in bringing it to life, he brought his prodigious instrumental technique—a deep-centered, warmly rounded tone and articulate fingers that explore an astonishing range of emotions. I did get a slightly ad hoc feeling from his collaborations with Yuuko Shiokawa (violin) and Boris Pergamenschikow (cello), but the Takács Quartet's immaculate performances of Op. 76, Nos. 1 and 4, were exhilarating for their ensemble precision and clarity of vision. Mozart may be getting more attention this year, but his music is unlikely to receive more distinguished performances.

SCHIFF, BARTOLI, AND THE TAKÁCS QUARTET have new releases on the London label, as I discovered by chance while browsing at Tower Records during the week of the Met's Haydn Festival. I almost missed them, but you should not. The **Takács Quartet**'s latest record contains Haydn's last three works in the medium—the two Op. 77 quartets and unfinished Op. 103 (430 199) in vigorous, sensitively integrated readings that savor every surprising twist and turn. These musicians have already made superlative recordings of the six Op. 76 quartets; they must now favor us with the remaining 59.

András Schiff's current major undertaking for London is a complete set of the Mozart concertos—an essential project for every pianist these days, it seems, but the Schiff performances that have come my way so far are among the most wisely perceptive and rapturously lyrical I have ever heard. Nos. 24 and 25 are representative (425 791), especially the latter, which Schiff transforms into an opera without words—a quote from *Figaro* is even insinuated slyly into his own cadenza to the first movement. The pianist's dramatic approach could not be more appropriate for a work of such spatial grandeur, ambiguously flickering emotions, and gestural brilliance.

Cecilia Bartoli's new disc is an all-Rossini collection (430 519) and the most persuasive proof yet of this young mezzo-soprano's exceptional talent. The program is fascinating in itself—twenty varied Rossini songs, ranging from six settings of a Metastasio poem that obsessed the composer (he wrote almost 50 versions) to a grandly scaled monologue-cantata sung by Joan of Arc. The dark, butternut beauty of Bartoli's voice has never sounded more beguiling as she relishes the individual spirit and character of each song. I'm delighted to have stumbled upon three such superior recordings, but for London to keep them a press secret, particularly when these artists are performing in town, seems downright perverse. No doubt the company is still busy promoting what really matters, its best-selling Pavarotti-Domingo-Carreras Roman fandango.

Photograph by Peter Freed. Photographed at the Metropolitan Museum of Art.

Curiosity piqued, I bought several other new London releases that looked intriguing, partly because the company has so pointedly drawn a veil of silence over them and discourages reviews. London must be ashamed of something, even though box-office names are involved—opera's two Great Dames from Down Under, for example: **Joan Sutherland,** who appears in *Adriana Lecouvreur* (425 815), apparently her final operatic recording, and a recital by **Kiri Te Kanawa** (430 325), her first discs as an aspiring young soprano in New Zealand, made between 1964 and 1970 for the Kiwi label. After one listens to both divas' new offerings, the company hush-up is perhaps more understandable.

In Sutherland's case, I suppose London could not refuse to indulge a fabulous prima donna who has made pots of money for the label over the past 30 years. Even so, Sutherland—or more likely her husband and mentor, Richard Bonynge—has chosen a peculiar vehicle for her swan song. Dame Joan never had the temperament to excel in flamboyant verismo melodrama, even in her prime, and I fear her matronly Adriana is slightly comical and more than a little sad. Still, she has some lovely moments, the eternal Carlo Bergonzi adds to the nostalgia with his own twilight tenor, and Bonynge conducts the pretty tunes affectionately—hardly a disgrace, but somehow one wishes this recording had never been made.

Te Kanawa's youthful two-disc compilation of pop songs and arias, on the other hand, should come with a consumer-warning sticker—I'm amazed that Dame Kiri agreed to have it reissued. These crude performances are strictly for uncritical fans or cultural historians eager to analyze how such an amateur-hour singer could possibly have metamorphosed into the glamorous designer soprano before us today.

Of course, any record that features Sutherland or Te Kanawa is practically presold, but **Josephine Barstow**'s recital (430 203) needs, and deserves, the promotional boost London refuses to give it. Barstow is something of a British cult figure unknown to most American operagoers, and her rather vinegary voice will not be to all tastes. That said, this is a showcase of wonderful music, imaginatively chosen to display a special singer's musical intelligence and dramatic perceptions to best advantage: the final scenes, complete with supporting singers, of Strauss's *Salome,* Cherubini's *Medée,* Janáček's *The Makropoulos Case,* and Puccini's *Turandot.* I was enthralled. Even sensitive souls who find Barstow's tour de force occasionally grating will want to know about, and be curious to hear, Franco Alfano's original reconstruction of the *Turandot* finale, recorded complete for the first time. ■

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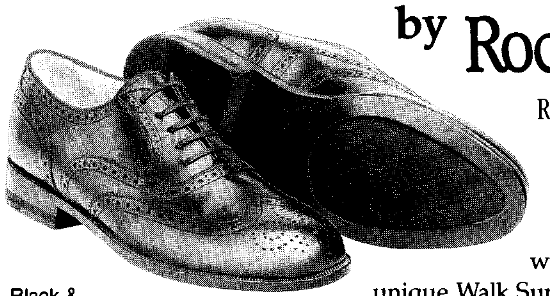

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GAINS AND LOSSES

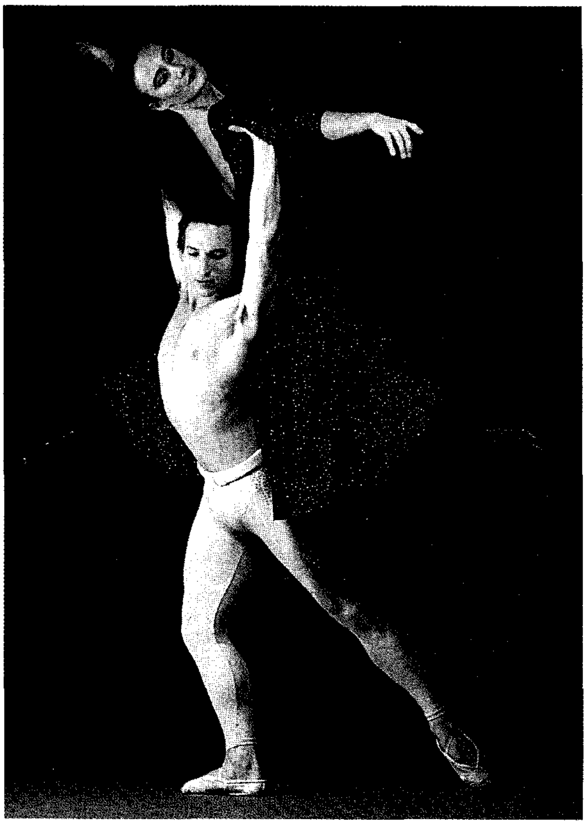
". . .The Joffrey Ballet's traditional esprit de corps continues to buoy performances that may have their technical deficiencies. . ."

THE **Joffrey Ballet** HAS BEEN CELEBRATING its thirty-fifth anniversary at the New York State Theater, and it looks marvelous in that generous stage space. After several years of enfeebled performance, it is dancing robustly, as if substantially recovered from some of the woes that have plagued it: the untimely loss of its founder, subsequent internecine warfare, and the financial deprivation that is undermining all of American art. (Mid-season, unfortunately, it incurred another economic blow: the withdrawal of its lucrative second home base, in Los Angeles.)

The presence of Barbara Forbes as ballet mistress may have contributed to the general improvement in the dancing—she's been there just long enough to have made her mark—while the Joffrey's traditional esprit de corps continues to buoy showings that may have their technical deficiencies. The male side of the roster is still weak in the classical vein—as it always has been—and now, as well, in the strong character dancing that used to be its forte. On the other hand, the company boasts two women, Tina LeBlanc and Jodie Gates, who alone make an evening at the Joffrey a special event.

LeBlanc has an ingenue's dewy radiance that is irresistible, but, far more important, she's an illustration of what's compelling about classical dancing. Her work is a model of precision and harmonic grace. Gates can't claim LeBlanc's purity, her delicacy, her celestial exactitude. Her gifts lie elsewhere. She's a full-bodied, passionate dancer, a woman for today, whereas LeBlanc reincarnates the girlish ideal of the Romantic era. It was instructive to see each take her turn as the heroine of John Cranko's *Romeo and Juliet*. LeBlanc shone in the early, virginal parts and acted sensitively and truthfully throughout, but she lacked the darker eroticism that ignites the second half of the ballet. This is where Gates triumphed, abandoning herself to the impossible lifts, laying breast and throat open to whatever fate had in store for her. In the same ballet, there are small roles that are exquisitely done. One of them, Charlene Gehm's Lady Capulet, is a marvel of nuance, combining public hauteur, private tenderness, and unbridled grief.

The Joffrey's repertory has been augmented this year with five contemporary pieces, an admirably bold move, though one misses the resurrections of "lost" or neglected works from the past that were the result of Robert Joffrey's nostalgic perspective on his art form. Two ballets by the late Edward Stierle, who first made his mark as a virtuoso performer with the company, caused the greatest stir. His *Lacrymosa*, created in 1988 as a workshop project, is set to excerpts from the Mozart *Requiem*. Although this is music that sternly brushes off choreographic supplementation as irrelevant, you understand Stierle's choice. His subjects are anguish and grief and the exaltation that can be achieved within and beyond these feelings. His ballet apparently springs from the company's suffering over Joffrey's prolonged illness and death and from his own compromised health. Just after the New York premieres of his ballets—greeted by some enthusiastic reviews in the local daily papers—he died of AIDS. His life and career were tragically brief—he was only 23—but full of feistiness and courage that will live on as examples.



LACRYMOSA: *The late Edward Stierle in 1990, with Gates.*

Lacrymosa is remarkable for its technical adeptness. It is consistently professional in its stage patterning, one reasonably interesting design for the dancing figures segueing seamlessly into another. The movement style contrasts high mobility in the spine against the stricter classicism of the legwork. Here, as well as in the mood of pervasive angst, Stierle is very much indeed the disciple of the Czech choreographer Jiří Kylián, whose influence he cited in a recent interview.

In terms of craft, Stierle's only major fault is to allow an overabundance of entrances and exits, as does Gerald Arpino, the Joffrey's present director, in his work, which pervades the repertoire. This purposeless rushing about only half conceals the fact that the choreographer was unwilling or unable to develop his material. One might have reservations, too, about the fact that none of Stierle's images or sequences of steps are particularly memorable; they have a generic quality, as if the novice choreographer had come up with them after studying many a major work and annexing his favorite bits, rather than generating movement from his individual invention to correspond to his particular message.

In terms of emotional and intellectual content, the work is less than satisfactory. Everyone in it is obviously very sad, but you don't know who and why and about what, and this absence of specificity makes you relate less acutely to what's going on and care at one remove about the plight depicted. You come away from it feeling you've seen a perfectly competent ballet but one that you don't urgently need to see again. By the next day, you've half forgotten it; it doesn't haunt you.

Everything I've just said is in large

Photograph by Herb Migdoll.

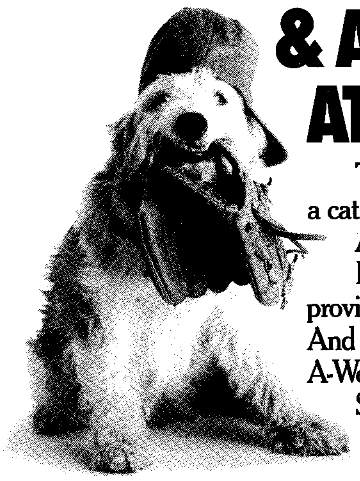
measure true of Stierle's second offering, the brand-new *Empyrean Dances,* yet this is the more successful piece of the two. It depicts—again, with frustrating vagueness, so I'm guessing—a civilization hopefully renewing itself in the ruins of a burned-out city. I was puzzled by the noncontemporary banality of its events and sentiments—the vitality of the young in an urban environment, sweet boy-girl romance—until I realized that the Howard Hanson piano concerto to which the ballet is set dates from the forties, when it was still possible, if unrealistic, to believe in such easy fantasies.

It does seem outrageously unjust that Stierle, who faced the realities of his own life with courageous frankness, was not allowed the time in which to let his gifts mature. As a performer, he had already transformed himself from an aggressive daredevil with a body ill suited to classicism into a dancer who tempered bravura feats with classical decorum. He might have been capable of equally remarkable development as a maker of dances.

The other works new this season were, in descending order of tolerableness, Charles Moulton's *Panoramagram,* Alonzo King's *Lila,* and Christopher d'Amboise's *Runaway Train,* to a charming Bartók piece that would spell out locomotive-rushing-through-the-night to a kindergartner.

The Moulton is one of those additions to the repertory that are excused as novelties. Its base is the trick that has long been Moulton's calling card: multiple-ball-passing among a vertically arranged grid of dancers. Not many would consider this dancing, the passers being essentially static in space and mechanical in function. In its post-postmodern state—and its elevation to the Big Time—the device has taken on an insufferable tone of cuteness and become the backup for more conventional and utterly banal choreography. The Joffrey piece features a duet, a trio, and an exotic adagio solo atop a mobile tower, all of which propose a circus world but lack the raffishness, the gaiety, and the real skill of that genre.

The King piece is one of those primal-dream deals in which the Divine Creator is portrayed as an Earth Mother/Bitch Goddess, while Adam and Eve enjoy their customary sorrows to ominous percussion music. Its main excitement seems to be the women's locomotion on pointe in a full squat. D'Amboise's effort, although his most sophisticated to date, suffers irreparably from the choreographer's inability to achieve rhythmic coherence and, worse yet, his uncanny lack of fluency. D'Amboise simply does not know how to move a body from one action to the next, so his dancers look like minimally articulated puppets or automatons with a range of action so constricted, they're nearly dysfunctional. ■



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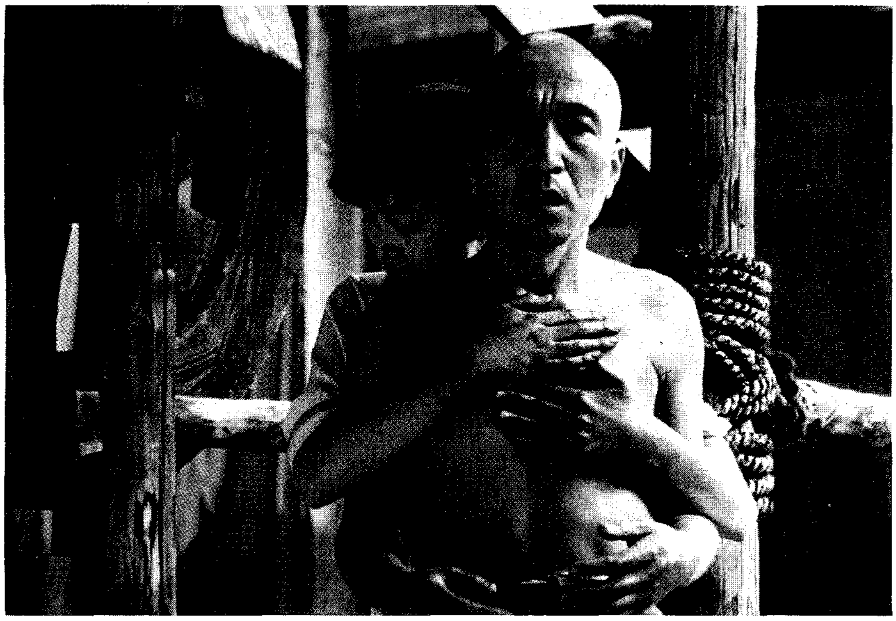
THE PURSUIT OF UNHAPPINESS

"... The government has refused to distribute *Ju Dou* in China. Unhappy endings are not permitted in the workers' paradise. . ."



CHINESE CHARACTERS: *Ju Dou (Gong Li) with her lover, Tianqing (Li Baotian).*

MY EXPERIENCE OF THE FIELD IS, UM, SOMEwhat *limited,* so the following blurb is perhaps even less valid than such statements normally are. But here it is anyway: **Ju Dou,** which played last year's New York Film Festival and has been nominated for an Academy Award, is the best Chinese movie I've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), made the earlier *Red Sorghum;* Zhang has learned an awful lot since that bizarre exercise in flagrant pictorialism. Gone is the lurid, overbright, blood-red visual bluster—the Pop-posterish aestheticism that was, in its way, the latest version of Maoist bullying. Zhang still uses very rich colors, but they now express the emotions of the characters and the story, a powerful narrative of lust, loyalty, and revenge.

The movie, based on a contemporary Chinese novel, is set in a small village in the twenties, which might have been the high feudal period for all the rights afforded to women. A prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. Like the earlier wives, she fails to bear him a child (he is almost certainly impotent), and he beats her. His fortyish nephew, Tianqing (Li Baotian), who works for him in a nearly indentured capacity, watches his aunt during the day through a peephole. She knows he is watching and exposes her body, which is covered with dark bruises. There's a frightened, tremulous sensuality in this scene—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent.

Tianqing is a diffident man who accepts his subservient role, but Ju Dou goads him into life. Surrounded by respectability and fear, and therefore safe from suspicion, the lovers conceive a child, a boy, which the husband allows the village to think is his. Crippled now, he lives with the happy couple, who think of killing him but decide instead to keep him around, in part so he can see their happiness.

Ju Dou is a folktale told with a remarkable degree of psychological realism (though there is an exception to this, which I'll explain) and a rather shocking acceptance of cruelty. Perhaps because the perversities are right on the surface, I don't feel as removed from the three characters as I have from other figures in the few previous Chinese films I've seen. Ju Dou is abused and lovelorn, but she's hardly innocent or defenseless. She has a bit of Lady Macbeth in her, seducing Tianqing so she can become pregnant and escape her husband; later she wants to kill the husband (Tianqing doesn't).

The sexual bond that develops between Ju Dou and Tianqing is strong and long-lasting, and though the movie may be physically prudish by our standards, the sexual emotions are there. Zhang Yimou now works with great directness, intimacy, and dramatic power. I loved, for instance, the stunning way he uses the unlikely setting of the dye factory, which has as many corners and hiding places as a palace. The long, long bolts of cloth that unravel, falling into red dye, may function as a metaphor of the loosing of sexual or violent passions, but the shots are also awesome and beautiful in themselves. This is an intricately designed, marvelously made movie that puts our careless native products to shame.

My only doubts surfaced near the end. Ju Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the movie is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Why is the boy so cold, so wordless and violent? There's no reason—except, perhaps, that Chinese folk morality requires that adultery be punished.

Oddly enough, the tragic ending has run into a modern prohibition of a more ominous sort. The Chinese government has refused to distribute *Ju Dou* in China. Why? Because it has an unhappy ending, and unhappiness is not permitted in the workers' paradise. Only totalitarian fantasists, righteous in their power to alter reality and rewrite history, can propose an idea at once so stupid and so murderous. Suddenly, my objections to the unhappy ending have been lessened. *Ju Dou,* whatever its faults, deserves the support of anyone free enough to admit that men and women live, love, and die.

Open Doors IS A MOVIE PREGNANT WITH mighty significances that are never born. Set during the Fascist period in Sicily, this philosophical drama about murder and justice, adapted from a novel by Leonardo Sciascia, tantalizes but doesn't quite deliver. Yet vague as it is, *Open Doors* is also beautifully made and wonderfully acted. The opening is stunning. In Paler-

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mo, in 1937, Scalia (Ennio Fantastichini), a powerful-looking man with a narrow mouth and an odd hitch to his walk, enters a government office in which he once worked as an accountant and calmly murders his boss and the man who took his old job. Then he drives into the country with his wife, rapes and murders her, goes home, kisses his little boy, and lies down on his bed to wait for the police. The deliberateness, the gravity of the camera style, makes the violent acts all the more mysterious and shocking.

Scalia is an embezzler who was fired and took his revenge. In court, he confesses to the murders and mocks anyone who wants to help him. He seems almost impatient to be put before a firing squad—the standard way murderers were executed in the Fascist period. There is, however, a judge on the bench, Di Francesco (Gian Maria Volonté), who accepts neither the surface of the story nor the general pressure to get the murderer quickly executed. As the judge relentlessly questions witnesses, the great Volonté, bony and gray now, with thick eyebrows and a wide yet ascetic face, registers the smallest of thoughts intelligibly. During the trial, the drama of the movie is in Volonté's face. He actually makes the judge's intellectual doubts, tiny discoveries, and amusements dramatically involving, even exciting. Scalia's violent outburst, it turns out, has a tangled and squalid history behind it.

I haven't been able to read Sciascia's novel, which may be a great deal more lucid than the movie. Vincenzo Cerami did the adaptation with the director, Gianni Amelio; the two men hold our interest, but they may have less on their minds than they think they do, because the weighted slowness of the film's tempo—which is very satisfying as a visual experience—never yields up all that much meaning. The frenzied atmosphere of the court, the rush to judgment that sweeps up everyone but Judge di Francesco and one of the jurors, suggests a collapse of civil procedure under Fascist rule, but actually the judge's zealous integrity prevents that from happening; the screenwriters also imply that the death penalty is itself an element of Fascism, but that notion is certainly false. All that we take from the movie finally is Di Francesco's generalized weariness with the clumsy process of justice.

Fantastichini, as the murderer, can look vicious and ignorant, but the indignation he vents when the judge tries to save him suggests depths that are never revealed. In passing, Dostoevsky's self-betraying murderers are alluded to, but the actual connections betwen Scalia and, say, Raskolnikov are left hanging. In fact, Scalia himself is left hanging—his passionate intensity gives way to the relatively soothing doubts of the hypercivilized judge. At the end of the trial, *Open Doors* turns lofty and woolly. One of the jurors is a wealthy farmer with a big, soft beard; he is both a peasant and an intellectual, with a truer sense of justice than the cosmopolitan legal types. The movie grows tongue-tied with reverence for him. *Open Doors* has the air, but not the substance, of greatness. Yet the slow-moving grandeur and beauty of the film—those old gray stones and lush fields!—is very pleasing.

OLIVER STONE'S MOVIE **The Doors** IS THE only thing I can imagine that is more pretentious than the Doors themselves. Stone, who has been single-handedly trying to revive the sensibility of the sixties, completely buys into the myth of Jim Morrison (Val Kilmer), the lips that devoured a culture. Morrison, meagerly talented but undeniably charismatic, cooked his brains with drink and drugs, took himself off to Paris, and died, in 1971, at the preposterous age of 27. According to this movie, Morrison, who wrote high-schoolish poetry and had a little (though not much) music in him, was an incarnated Dionysus, god of intoxication and pleasure, a self-destructive genius who sacrificed himself to his fans—sacrificed himself to *us*, so we could have an orgy. (Who asked him to?)

Oliver Stone wants to make movies that are like bad dreams, and this one is an overpoweringly rich and assaultive mixture of drug visions, violence, and rock-concert frenzy, with the usual cultural icons of the sixties—Blake, LSD, rituals, Nietzsche, rock journalists, the desert, peyote—thrown together in an endless flow of imagery. The images do burn, however, and despite the camera's rocking and swiveling back and forth, the film is surprisingly coherent. Stone can make controlled movies about uncontrollable passions, about people going over the top. He has considerable power, but I'm beginning to despair of him, because his strengths now seem to rule out the slightest trace of humor. The man who made *Salvador* and *Platoon* was not like *this*.

Living in the San Francisco Bay area in the late sixties, I enjoyed the music and simply ignored the drug mysticism and the philosophical vapors emanating from groups like the Doors. I assumed the flagrant eroticism and diabolism were just part of the Doors' show-business persona—conscious commercial style, not a sacred mission that had to be revered. Perhaps my response was trivial, but however seriously they took themselves, the Doors are hardly great art, even great rock art, and to make a huge fuss over anything so evanescent is to engage in willful naïveté. Stone seems to be selling erotic panache and wild mumbo jumbo to today's generation of kids the way the Doors sold it to the last generation. Val Kilmer is exciting, and right now, teenagers seem to be buying it, but I don't think Stone's commercial acumen should be hailed as an artist's solution to the problem of reviving the sixties. ■

Theater/John Simon

LOW COUTURE

"...The revival of *I Can Get It for You Wholesale* looks more hand-me-down than wholesale, but its cast cannot be faulted ..."

IT WAS A GREAT IDEA FOR THE AMERICAN Jewish Theatre to revive **I Can Get It for You Wholesale** (1962), one of those musicals that, though not quite major achievements, refuse to vacate the memory of anyone who has seen them. The show takes us into that bustling sphere that, after a fashion, was and is the fashion world—at least for those whose pocketbooks fall short of the prices in Paris or, latterly, Milan.

This is a melting-pot world whose clothes racks may be whirled through the streets by members of all races but whose seats of power and creativity are—or were in 1937, the time of the show—occupied preponderantly by Jewish men. These persons came, generally, from humble immigrant backgrounds and clutched avidly at a business that, perhaps more than any other, was available to them in an era when their choice was, to put it mildly, limited. The Garment District, decades before its locale on Seventh Avenue became Fashion Avenue, had been captured by Jerome Weidman in his novel *I Can Get It for You Wholesale;* from it, years later, he fashioned the book of the musical for which Harold Rome provided the music and lyrics. The show, savvily cast and directed by Arthur Laurents, nevertheless ran only a disappointing nine months.

A wry music-drama ranging from acrid to bittersweet, *Wholesale* was designed for those who prefer their musical comedies atypically less than saccharine. We begin with the Garment District racked by a strike, and Maurice Pulvermacher, a manufacturer with health and wealth problems, at wit's end, despite the heroic efforts of his secretary and factotum, Miss Marmelstein. In pops one of the striking shipping clerks, Harry Bogen, a brash son of the Bronx, who offers a favor no dyspeptic and distressed boss can refuse: Harry's company, the Needle Trade Delivery Service, will do his shipping and be his deliverance.

Of course, there is no such company, and Harry is broke. No sweat: Harry will borrow the money—from none other than Ruthie Rifkin, the girlfriend from his Bronx-bound days, whose enduring love makes it easy to part her from her savings. Harry also visits his widowed mother, whom he begins to ply—in a musical number that smartly rushes us through several months—with increasingly expensive presents, while telling her he won't marry anyone less than her replica. His scab delivery business prospers, and soon he heads his own fashion firm with two top-notch partners: Meyer Bushkin, formerly Pulvermacher's ace designer, and Teddy Asch, salesman extraordinary. Apex Modes, Inc., as they call themselves, has also spirited away the invaluable Miss Marmelstein. And Harry, furthermore, acquires a super mistress—as hard as nails and Harry himself—Martha Mills, Broadway showgirl and now leading model for the new company, into which Harry and his partners have sunk every cent they could lay their hands on.

THE PRICE IS RIGHT: *Carlson and Pappas in* Wholesale.

I have given you this much plot to convey that there is plot and intrigue aplenty, especially after success goes to Harry's head. There is also a fair amount of character study, as most of the good people get less good, and all of the bad ones worse yet. The whole thing is swathed in witty insolence, yet nicely accessorized with touches of sentiment; our interest never flags, even though this generally accomplished show has no genuine showstoppers. But the music does not lack variety, albeit usually with its own Jewish-accented characteristics; if you close your eyes, you may find yourself transported to Tevyeland.

The revival, however, leaves something to be desired, especially if one caught the original production, which had dazzling performances by Elliott Gould (never again nearly that good), Lillian Roth, the wonderful but underrated Sheree North, Harold Lang, one or two others, and, as Miss Marmelstein, Barbra Streisand, then nineteen years old. This was Streisand's most striking performance, surpassing even her first-rate work in *Funny Girl,* after which, in my view, things went steadily downhill. Moreover, Broadway could afford to provide the context, the ambience: the mad rush of bodies and dummies, dresses and shipping orders aflutter in the commotion, the clatter of carts and the ting-a-ling of telephones, the furious shouting and desperate enticements.

Broadway offered the tawdry glamour and, behind it, the festering puniness. The tight, tacky, threadbare quarters of the not-quite-in-the-round Susan Bloch Theater cling to the show like an old size six to a zaftig ten: It now looks more hand-me-down than wholesale. The music is a determined tinkle from some invisible source; the fashion models, sales staff, buyers, and such are unseen surmises; and the sets, costumes, and lighting testify to their designers' struggles, more wrenching than any piece of acting.

Nevertheless, Evan Pappas is a not uncreditable Harry, and the supporting work—notably Patti Karr's Mrs. Bogen and Deborah Carlson's Martha Mills—cannot be faulted. Richard Sabellico's plain direction and necessarily cramped choreography are at least not inelegant. But I do deplore the omission of the opening song, the

Photograph by Martha Swope Associates/Carol Rosegg.

changed ending (arguably tougher, but certainly less credible), and one other edulcorating detail. In the original, Teddy Asch cheerfully pocketed Martha's bedroom key, which, reclaimed from Harry, was now bestowed on him. Here he gallantly—and unbelievably—tosses it away.

AT THE PEARL THEATRE COMPANY'S DOUBLE bill of Schnitzler's **The Farewell Supper** (one sequence from *Anatol*) and **Countess Mitzi,** I got stung as I usually do when I let myself be seduced into adverting to a small company with large ambitions. Robert Joel Schwartz's décor was tasteful, and Stuart Lerch was an acceptable Max to Arnie Burton's wretched Anatol in the curtain-raiser, though he sank in *Mitzi.* Robin Leslie Brown, a founding member, grated in both plays, but the big shock was seeing the highly gifted Joanne Camp, as Mitzi, keep vacuously grinning and grinning into the audience.

CARNEGIE HALL CAME UP WITH A FINE IDEA: before a concert performance of Richard Strauss's **Elektra** by the Vienna Philharmonic under Maazel, a reading of Hofmannsthal's libretto—actually a play adapted from Sophocles. To hear a distinguished cast under Arvin Brown's direction, about a third of the concert's ticket holders showed up at the prick of noon.

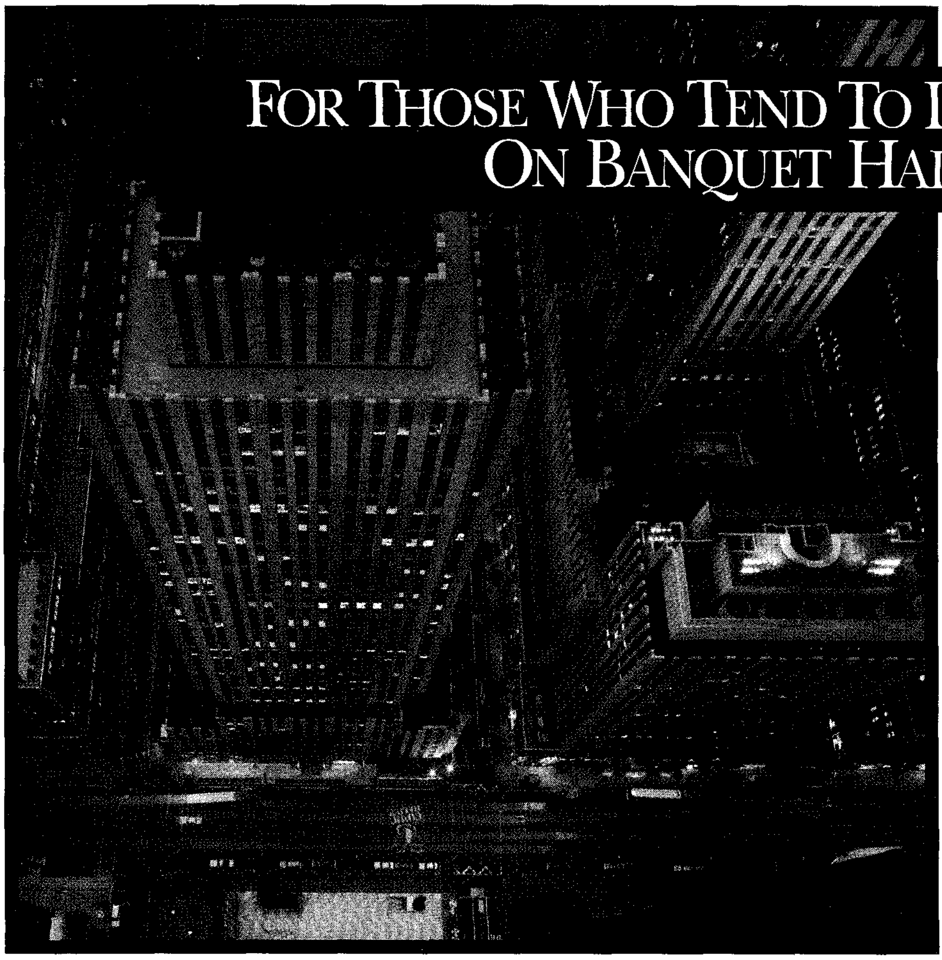
But even the best-laid plans of mice and concert halls can miscarry, which should not, however, discourage future attempts. Here the point was to convey the glories of Hofmannsthal's text, most of which were already lost in G. M. Holland and K. Chalmers's workmanlike but unpoetic translation, though it was nice to receive this in a tasteful brochure included with the program.

Part of the trouble was a mere technical problem poorly resolved. The large cast sat along the lip of the stage in a straight line; so as not to interfere with the reading of the text off music stands, the individual mikes had to be angled slightly to the left of each actor. This meant that when he or she read to someone to the right, the voice tended to veer out of mike range and get lost. But why, in a hall with good acoustics, microphones at all? If the singers, unmiked, could cope with a Straussian orchestra and orchestration, could our unimpeded actors not be heard without electronic aid? If the answer is negative, we might as well—actors and audiences alike—quit right now.

Next: If mikes had to be used, and given that no scene involves more than two speaking principals, why not a mike on a pulpit, with the actors in question rising to share it? Or, failing that, overhead or body mikes? Finally, why did not Arvin Brown get the cast to agree on full or (preferably) muted histrionics? Some kind of consistency is mandatory.

Colleen Dewhurst was a sensibly restrained yet feelingful Elektra, even if her by now ravaged voice is of no use to poetry, though it might be to a lumberjack who has lost his saw. Gloria Foster went overboard as Klytemnestra, even harder to take when she could be heard than when, quite frequently, she couldn't, what with most of her fellow actors to her right and the microphone, as noted, to her left. As Chrysothemis, Maria Tucci, not wishing to be seen wearing specs, memorized much of her part; but where memory gave out, out came the spectacles—the first time, most distractingly, in the middle of a speech—with the actress making quite a spectacle of herself, though her reading wasn't half bad.

John Rubinstein's Orest was both callow and pallid, a below-average avenger. But for the short and ungrateful part of Aegisth, Len Cariou, on a roll these days, did everything humanly and histrionically possible. In the smaller parts and in the chorus, performances were similarly uneven, the most unfortunate being Hubert Baron Kelly's enactment of a young servant. Somebody should have informed the loudly trumpeting Mr. Kelly that *Elektra* isn't really *The Young Servant.* ■



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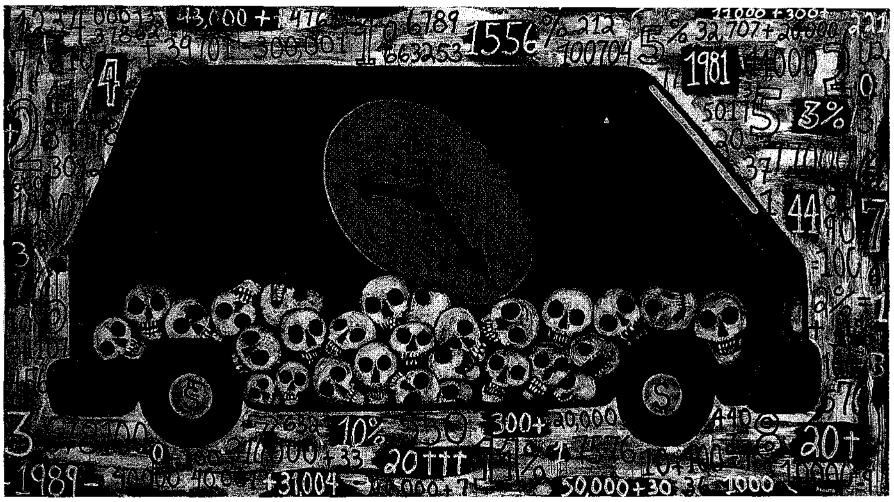
SHADES OF MEANING

> ". . .'The Fauve Landscape' sacrifices a greater truth so a smaller point can be made. For Luiz Cruz Azaceta, simplicity is best. . ."



GRIM TIDINGS: *Azaceta's 1988* AIDS Carrier.

THE FIRST DECADE OF THIS CENTURY HARDLY seems like a charmed moment so much as a stretch of dead water between the *fin de siècle* and World War I. But it *was* charmed, insist the organizers of **"The Fauve Landscape,"** which is now at the Metropolitan. In the calm of the decade before the hurricane, French painters of a new generation found an ideal time and place to work through the considerable legacy of Van Gogh, Gauguin, Cézanne, and Seurat.

The years 1904 to 1908 served as a kind of switching station. By the end of that brief period, Braque would follow Picasso's *Demoiselles d'Avignon* (1907) into Cubism. Matisse would head off to his great breakthrough paintings of musicians and dancers, after experimenting with monumental figures strikingly (and surprisingly) indebted to Cézanne's bathers. Raoul Dufy, already showing some sweet touches, would drift into decoration. Matisse's friend and fellow painter Albert Marquet would fade slowly away, as would Henri Manguin and Charles Camoin, who had studied together at the École des Beaux-Arts with Gustave Moreau. They were not prepared to address the jangled Dadaist-Futurist modernism that was already howling at their heels.

That leaves what you might call the "true" Fauves, André Derain and Maurice de Vlaminck, for whom this period was something more than an interlude—it was a critical passage. Derain and Vlaminck, painting together since they'd met on a train in 1900, are the backbone of the Fauves, which is to say they are formidable second-rank painters, more hooked to a movement than one would like them to be. They mastered a keyed-up, high-intensity hybrid of Gauguin's color and Van Gogh's style that generated dazzlingly pretty, technically convincing paintings, taking the Post-Impressionist aftermath very far in slightly the wrong direction. (Derain is bolder, better, less obedient than Vlaminck.) Their art is attractive, accomplished, and persuasive, so why does it appear doomed?

"The Fauve Landscape," organized by Judi Freeman for the Los Angeles County Museum of Art, tries to bring to order a period that has always seemed at loose ends. To compensate, Freeman has made too much of an effort toward uniformity of size, color, style. As room after room whips by, an inattentive visitor could imagine that only one artist did all this and that he painted only landscapes. I suspect that Matisse's restless, omnivorous appetites have been subjected to this whittling-down process so he wouldn't dominate lesser painters. "The Fauve Landscape" wants to bring these artists together, to prove their congruity. A greater truth has been sacrificed so that a smaller point can be made.

Fair enough, but keen eyes will always win this contest. Even in a show of such deliberately even tone, the seeds of an artist's future development are present. Matisse is least comfortable in the Fauve circle, perhaps because he was already too outsize an artist to stay there. The Fauves knew that color creates light, but Matisse is the only one who understood *luminosity*. His few small oil sketches here are irradiated with heat and atmosphere, as in *Marine (La Moulade)*, a seashore bathed in blazing, white-hot peaches and blues. He is also the only Fauve to push the Van Gogh–style brushstroke toward a horizon of dissolution, as he does in the Museum of Modern Art's painting of a woman in Japanese costume, concocted out of discrete dabs on a white ground. Though these pictures are barely more than studies, their critical intelligence commands the exhibition. Rather than replicating the past, they push forward.

Would Vlaminck and Derain have been better positioned if the grand duke had survived Sarajevo? If Picasso and war had not rolled like juggernauts toward Paris, would the Post-Impressionist aftermath have lasted longer than it did? No amount of *what-if*-ing could save softies like Dufy, but it's irresistible to apply it to the strong characters, Derain and Vlaminck, whose chief fault was the delusion that the nineteenth century could go on forever. (Fifth Avenue at 82nd Street; through May 5.)

FLEEING CUBA AT THE AGE OF EIGHTEEN, **Luiz Cruz Azaceta** found himself among the genuinely dispossessed, a position he quickly adopted as a metaphor. In the eighties, his painting acquired street-wise graffiti flourishes and raw-meat-and-neon coloration. He identified himself with the kind of expressionism that values tough talk over esoteric style. Unless you knew something of his history, however, it wasn't always clear what he was protesting, or why.

AIDS has changed all that—as it has for others of his generation. The disease has spread its cry of the heart across the private limits of the self, paradoxically linking lives being swallowed up in loneliness. Azaceta discovered that AIDS could be the focus of his rage at existence. The Queens Museum is now showing paintings from "The AIDS Epidemic Series," and the casualties are both general and specific.

Azaceta wanders between two poles. One is standard expressionism: blistered surfaces, scoured paint, screaming figures, and urbanized warfare. The other,

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which I prefer, is emblematic and somewhat subtler. It evolves from his eighties self-portraits, which give him the thin features, sad dark eyes, and harpoon nose of a morose Byzantine saint. This gloomy Everyman appears here and there in the AIDS paintings, usually on his side, converted into a corpse, stashed in a coffinlike container.

Simplicity is best. The numbered pictures—sometimes just divided into black and white, and filled with mordant counting—are plain and strong. The black truck that carries its portentous load of skulls in *AIDS Carrier (Portador del SIDA)* is a cross between a cartoon disaster and an updated version of the horsemen of the Apocalypse, relaying the bad news with celestial (or, in this case, mechanical) indifference.

As to the question of how you paint the Reaper, Azaceta would reply, "Better to be as direct as you can." I miss the searing metaphors and dark-night monologues of David Wojnarowicz, who has set a standard for AIDS painting that hasn't yet been surpassed, by fusing the personal and political in a blinding flash of survivor's panic.

I imagine that Azaceta sees himself as a descendant of Spanish and Colonial-Spanish painters such as Zurbarán, for whom skulls were a sufficient metaphor for decay and death. You can get Azaceta's meaning without much struggle—as when he ties diseased babies to an American flag by long umbilical cords. It's not his ferocity that's disappointing but the tendency to be politically literal. Really, now, who's to blame for AIDS babies—the American government? Or dirty-needle users? When does responsibility settle where it belongs? An artist should be wiser—or crazier—than this. (Flushing Meadows–Corona Park, Queens; through April 28.)

ONCE FREED FROM THE LOW CEILINGS AND cramped quarters of the Museum of Modern Art, **"High and Low: Modern Art and Popular Culture"** is a (mostly) transformed exhibition. I saw it recently at the Art Institute of Chicago, where it has room to sprawl—to relax. I had always suspected that the insensitivity of the installation at MOMA contributed to the show's appearance of failure. Works were marched out in regimented slide-lecture format: Pop's harsh cultural criticisms jammed against Joseph Cornell's gentle mysticism, for instance, and the dramatic Michelin-tire man consigned to a cramped rear corner behind acres of Picasso and Braque.

In Chicago, the Michelin man kicks his impudent heel in the entrance, where he should be. The kiosk and the wall of newspapers is just an amusing backdrop to the unfolding story beyond. A book can fly off in any direction it wants, but a good exhibition is choreography: mind and matter in graceful balance. An exhibition of ideas is like a dancer with one leg. ■

The Underground Gourmet/Fran Schumer

MEXING IT UP

FRANKLY, I'M NOT SURE WHAT TO CALL THE food at the four-month-old **Bright Food Shop** (216 Eighth Avenue, at 21st Street; no phone): Cal-Mex? Tex-Mex? Nippon-Mex? Bright co-owner Stuart Tarabour (he owns the Kitchen take-out shop next door) calls it "eclectic," and with good cause. He makes wild forays out of the hemisphere and ends up with such culinary novelties as Moo Shu Mex and Mexican sushi, with tortillas playing the seaweed role. If it sounds contrived, it is, and yet overall, these hybrids work. Visually, his dishes are like Tiffany's windows, elegant yet spare; as for flavor, some are real gems.

Start with the smoky black-bean chili ($5.25 small; $9 large), served under a shower of Monterey Jack, Cheddar, and provolone. It's not too hot, not too bland, and generously endowed with slices (not shreds, not bits) of tender chuck and pork. If chili isn't your thing, try soup—one night, a velvety succotash (corn, lima beans, and lemon-dill sour cream); another, a sprightly red-bean-and-cabbage with chunks of sweet, ripe tomato. Soups ($3.25 small, $4.50 large) are served with warm tortillas, but I recommend that you ask for corn bread every chance you get ($2 on the side). These moist, crumbly cubes are made with enough chilies (jalapeños, serranos, and smoked chipotles) to satisfy even the most ardent pepper fan.

Among the entrées, Moo Shu Mex ($9.25) is as farfetched as it is hard to resist: two tortilla-wrapped rolls of shiitake mushrooms, fermented black beans, and crunchy bok choy that are so light you could easily gobble up four. And the dipping sauce, a satiny blend of peanuts, ginger, and coconut milk, is the kind you want to eat with a spoon. Equally addictive are the duck rellenos. Instead of stuffing one poblano pepper whole, the kitchen cuts it into two manageable slabs and beneath each buries hunks of tender duck with pine nuts and apricots soaked in—you'd never guess—tequila ($12.50).

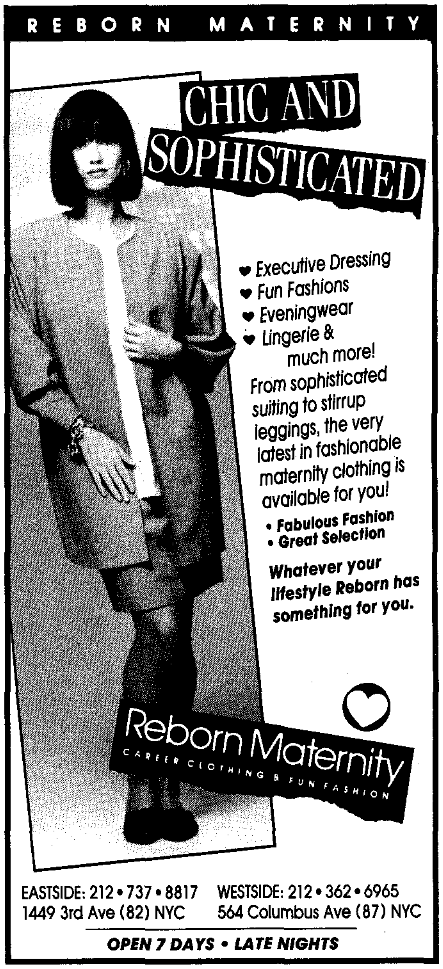
Less successful is the Gulf Maki, five Japanese hand-rolls of shrimp, cucumber, and scallion on a smear of cilantro mayonnaise ($10.25). Blindfolded, you'd think you were eating a shrimp-salad sandwich from Schrafft's—not an unpleasant sensation, only less novel than you anticipate. The same is true of the quesadillas ($9). Given the tantalizing ingredients—caramelized onions, sun-dried tomatoes, roasted peppers, and four kinds of cheese, including Coach Farm chèvre—you expect something more exciting than grilled cheese on a tortilla, which is exactly how this tastes. Your two-year-old will love it.

Desserts are as lovely to look at as they are to consume. First choices include the Guinness Stout gingerbread ($4), whose pungent aroma can be detected from across the room, and the apricot tapioca ($3.50), a shimmering mass of tart-sweet pudding that, on the quiver scale, rates a perfect ten.

BRIGHT FOOD SHOP: *Border-blurring bites.*

Like the food, the interior of this former coffee shop is strictly minimalist but light on Edward Hopper gloom. In this tiny sliver of a room (capacity: 37), the owners have created a clean, well-lighted place, and a cozy one at that. Seated at the long gray counter on a recent Friday, a couple looked entirely at home uncorking two bottles of expensive wine. All they needed was a candle to banish the last of the coffee-shop ghosts.

Bright Food Shop is open for lunch Tuesday through Saturday 11:45 A.M. to 3:30 P.M. and for dinner Tuesday through Thursday 5:45 to 9:30 P.M., Fridays and Saturdays till 10 P.M. No alcohol, credit cards, or reservations. ■



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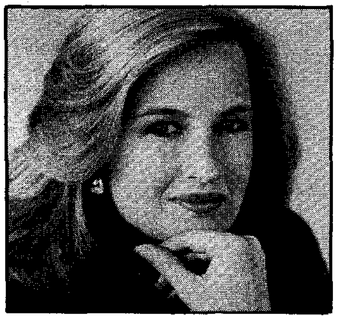

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SALES & BARGAINS

BY LEONORE FLEISCHER

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COORDINATED CLASSIC DRESSY AND CASUAL clothing for spring and summer in women's sizes 2–14 is priced very low at this clearance sale. All jackets, were $225–$325, now $60; all dresses, were up to $375, now $50; all sweaters, mostly cottons, were up to $285, now $50; knit halter tops, were up to $145, now $30; all pants and skirts, were up to $225, now $45; all blouses and vests, were up to $225, now $40; all shorts, were up to $175, now $40. For example, a red-and-white silk glen-plaid short jacket, was $325, now $60; coordinating vest, was $185, now $40; matching skirt, was $210, now $45; red-trimmed ivory-silk skirt, was $185, now $45; shocking-pink silk shantung jacket and skirt, were $295 and $195 respectively, now $60 and $45; floral-jacquard print coordinating blouse, was $175, now $40; lined silk crêpe de Chine green-and-white cocktail dress, was $395, now $50; navy-and-red Chanel-style bow sweater, was $195, now $50; and an intarsia pullover, was $195, now $50. A.E., M.C., V.; no checks accepted; all sales final. *The Carlisle Collection, 1407 Broadway, near 39th St., Lower Level at Toning Plus (398-4624); Mon.–Thurs. 8:30 a.m.–6 p.m.; 3/18–21.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

FOR CHAPTERS AND VERSES

ALL PROCEEDS FROM THE SPRING JUDSON Book & Record Fair support the community-service programs of Judson Memorial Church. From 2–8 P.M. on 3/22, the first day of the 2-day fair, all hardcovers are $3 each, all paperbacks are $1, and all records are $2 each. From 10 A.M.–4 P.M. on 3/23, hardcovers are $1.50, paperbacks are 50 cents, and records are $1 each. Cash only; all sales final. *Judson Book & Record Fair, Judson Memorial Church, 55 Washington Square South (477-0351).*

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SAMPLES OF SPRING SHOES MADE IN FRANCE in men's sizes 7–11, women's sizes 6–10, and children's sizes 3–13 are at wholesale and below at this SoHo showroom and include leather Paraboot shoes with double-leather and thick rubber soles, retail $230–$300, here $90–$120; Champagne leather shoes for women, some samples and styles in a full range of sizes, retail $100–$180, here $25–$90; Alain Videau sneakers for men and women in canvas, suede, and felt, retail $55–$90, here $28–$30; Amos canvas shoes and slippers for children, retail $14–$25, here $5. Checks accepted; no credit cards; all sales final. *Champagne 4, 110 Greene St., near Prince St., Suite 701 (941-0223); Mon.–Sat. 10 a.m.–6 p.m. and Sun. 11 a.m.–7 p.m.; through 3/24.*

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PET ASSISTANCE MAY SOMEDAY REUNITE YOU with your lost cat or dog—if you plan ahead by registering with this Westchester not-for-profit humane society. Pet Assistance offers free pet-identification tags. They are red metal and read, IF I AM LOST OR INJURED, PLEASE CALL PET ASSISTANCE, INC., 914-235-3172. Each pet is individually numbered and registered without geographic limitation. If your registered pet strays and is recovered, it will be held for you, even if you are away from home or on vacation. Contributions are tax-deductible but are not mandatory. For your free tag(s), send a self-addressed, stamped envelope with 29 cents' postage for one tag, double postage for 2, and so on, to *Pet Assistance, Inc., Box 202, Wykagyl Station, New Rochelle, N.Y. 10804.*

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WOMEN'S TWO-PIECE SPRING SUITS, IN RAYon-and-silk blend and linen-and-cotton blend, are below wholesale in this showroom, in sizes 2–12. All the linen-and-cotton jackets come with long or short pleated chiffon skirts. For example, white or black linen-and-cotton double-breasted blazer with knife-pleated chiffon skirt, retail $395, here $165; thirties-look long jacket paired with short, swingy skirt, retail $395, here $165; red rayon-and-wool bouclé suit with short or long jacket and same-fabric skirt, retail $450, here $185; rayon-and-silk black-and-white diamond-patterned scuba jacket with short chiffon skirt, retail $485, here $185; rayon-crêpe Chanel-inspired suit, pink-and-black or cream-and-black jacket with short pleated skirt, retail $385, here $165. A.E.; no checks accepted; all sales final. *Du Marr, fifth floor, 512 Seventh Ave., near 38th St. (768-3734); 3/23 10 a.m.–4 p.m.; 3/25–26 from 6 p.m.–8 p.m.*

GET WITH THE PROGRAM

THE THREE USERFRIENDLY LOCATIONS ARE offering reduced rates and other specials at their on-site, self-service computer-rental facility. From 3/25–31, first-time customers can get 15 minutes of time for free on a Macintosh or at an IBM-PC–compatible workstation. Customers also have access to all the popular software, laser printers, scanners, fonts, and clip art. For the same period, 5-hour or 10-hour blocks of time are now 15 percent off: price for 5 hours, was $62.50, now $53; price for 10 hours, was $100, now $85. From 3/18 to 4/15, production of résumé, including 10 laser copies, was $35, now $25; "Hire a Personal Trainer" software training session is 20 percent off, including 2 hours of personal training in your choice of software, 2 hours of practice time on Userfriendly's equipment, course outline, and reference guide, was $119, now $95. A.E., M.C., V., checks accepted; appointments recommended. *Userfriendly, 128 W. 72nd St. (580-4433); 200 E. 83rd St. (535-4100); 401 Sixth Ave., at 8th St. (675-2255); open Mon.–Thurs. 9 a.m.–10 p.m., Fri. till 6 p.m., Sat. 11 a.m.–7 p.m., and Sun. noon–8 p.m.* ■

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES
THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—Through 3/26: *Paris Is Burning*. #2—Through 4/4: "From Astro Boy to Akira: Japanese Fantasy Animation." Through 3/21: "Robot Carnival." 3/22–23: *Akira*. 3/24–26: *Lensman*. #3—*Blood in the Face*.

2. ESSEX—Grand St. at Essex St. (982-4455). Through 3/21: *New Jack City*. Opening 3/22: *Teenage Mutant Ninja Turtles II*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Rosencrantz and Guildenstern Are Dead*. #2—*Iron and Silk*. #3—*Ay, Carmela!* #4—*Cyrano De Bergerac*. #5—*Shadow of China*. #6—*La Femme Nikita*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Grifters*. #2—*The Silence of the Lambs*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Guilty by Suspicion*.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Doors*. #2—*If Looks Could Kill*. #3—*Sleeping With the Enemy*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 3/20: *Who's Afraid of Virginia Woolf; Butterfield 8*. 3/21: *Dr. No; Thunderball*. 3/22–23: *The Man Who Never Was; The Spy Who Came in From the Cold*. 3/24: *Throne of Blood; The Lower Depths*. 3/25: *Woman in the Dunes; The Face of Another*. 3/26: *Women in Love; Sons and Lovers*.

9. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Scenes From a Mall*. #2—*Superstar: The Life and Times of Andy Warhol*. #3—*Taxi Blues*. #4—*Mr. and Mrs. Bridge*. #5—*The Field*.

10. CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts. (505-7320). Through 3/23: *Crimes and Misdemeanors* (1989); *The Plot Against Harry* (1969). 3/24–26: *After Dark, My Sweet* (1990); *Drugstore Cowboy* (1989).

11. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Class Action*. #2—*The Hard Way*.

12. CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave. (924-3363). *The Vanishing* (1988).

13. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Green Card*. #2—*Hamlet*. #3—*GoodFellas*. #4—*Song of the Exile*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*L.A. Story*. #2—*Guilty by Suspicion*. #3—*The Silence of the Lambs*. #4—*The Perfect Weapon*. #5—*Dances With Wolves*. #6—*The Silence of the Lambs*.

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Home Alone*. #2—*Awakenings*. #3—*If Looks Could Kill*. #4—*King Ralph*. #5—*Mr. and Mrs. Bridge*. #6—*The Grifters*. #7—*The Hard Way*. #8—*Sleeping With the Enemy*. #9—*Class Action*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Closet Land*. #2—*GoodFellas*. #3—*New Jack City*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Cadence*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *The Hard Way*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Perfect Weapon*. #2—*New Jack City*. #3—*The Silence of the Lambs*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Sleeping With the Enemy*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Scenes From a Mall*. #2—*Class Action*. #3—*If Looks Could Kill*. #4—*The Field*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Class Action*. #2—*The Hard Way*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *The Silence of the Lambs*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*L.A. Story*. #2—*Sleeping With the Enemy*. #3—*If Looks Could Kill*. #4—*GoodFellas*. #5—*Guilty by Suspicion*. #6—*If Looks Could Kill*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Perfect Weapon*.

MOVIES

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 3/21: *Cadence*. Opening 3/22: *Silence of the Lambs*. **EMBASSY 3—***The Godfather Part III*. **EMBASSY 4—**Through 3/21: *Ghost*. Opening 3/22: *Cadence*.

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*New Jack City*. #2—*New Jack City*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Closet Land*. #2—*The Hard Way*. #3—*Home Alone*. #4—*King Ralph*. #5—*Awakenings*. #6—*Mr. and Mrs. Bridge*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 3/21: *Scenes From a Mall*. Opening 3/22: *Fantasia*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Doors*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *GoodFellas*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita*. #2—*Rosencrantz and Guildenstern Are Dead*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Cadence*. #2—*Reunion*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Godfather Part III*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Heaven and Earth*.

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 3/23: "Tribute to Great Stars." 3/19–20: *The Citadel; Men Are Not Gods*. 3/21–23: *My Fair Lady*. 3/24–4/30: "À la Femme Française." 3/24–26: *The Diary of a Chambermaid* (1946); *The Discreet Charm of the Bourgeoisie* (1972).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Sleeping With the Enemy*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Alice*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Awakenings*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*The Perfect Weapon*. #2—*New Jack City*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Class Action*. **CORONET—***The Hard Way*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Grifters*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Scenes From a Mall*. **CINEMA II—***Guilty by Suspicion*. **CINEMA THIRD AVE.—***Mr. and Mrs. Bridge*.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Doors*. #2—*If Looks Could Kill*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *True Colors*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs*. #2—*The Silence of the Lambs*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hamlet*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves*.

65. UA EAST—First Ave. at 85th St. (249-5100). Through 3/21: *Home Alone*. Beg. 3/22: *Teenage Mutant Ninja Turtles II*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Guilty by Suspicion*. #2—*New Jack City*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Hard Way*. #2—*The Perfect Weapon*.

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Dances With Wolves*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Class Action*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Open Doors*. #2—*Ju Dou*. #3—*The Nasty Girl*.

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Hard Way*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Doors*. #2—*L.A. Story*. #3—*Cadence*. #4—*The Silence of the Lambs*. #5—*The Perfect Weapon*. #6—*Guilty by Suspicion*.

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Awakenings*. #2—*Sleeping With the Enemy*.

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*If Looks Could Kill*. #2—*New Jack City*.

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*New Jack City*. #2—*The Perfect Weapon*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 3/31: "The Art of Vision: A Stan Brakhage Retrospective." 3/23 at 1: *Scenes From Under Childhood* (1967–70); at 2:30 and 4: short films by Brakhage. 3/24 at 2: Lecture and presentation by Majorie Keller: "Editing Consciousness: Brakhage as a Filmmaker's Filmmaker." Screenings of short films by Brakhage; at 4: screenings of short films by Brakhage.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 3/20–27: *Ladies and Gentlemen, The Rolling Stones* (1974), Dir Steve Gebhardt. 3/21–22: *By Any Means Necessary* (1988–1990); *Home (less) is Where the Revolution is* (1990); *Man with a Video Camera* (1989); *Free Society* (1988); *A Human Tube* (1985–86); *A Place to Hide* (1985), dir. Paul Garrin; *Living with the Living Theater* (1984–89), dir. Nam June Paik. 3/22–24: "Nick Zedd Premiere." On Going Series: "Avantegarde Film Today." 3/23: "Films by Barbara Sternberg." 3/24, 27: "The Young Japanese Cinema Festival."

BACA—200 Eastern Pkwy., Brooklyn (718-783-3077). Free. 3/9–29: Screenings of the winning entries of the 25th Annual Film and Video Festival. For complete screening dates and lists call (718-783-3077) Screenings 3/20 at Anthology Film Archives, 32-34 Second Avenue, include: *Side Tracks*; *Florence*. Screenings 3/23 at Metropolitan Museum of Art, Uris Center Auditorium, Fith Avenue and 81st Street, include: *Crosswinds*; *Juke-Bar*, *Cat Tale*; *Brushstrokes*.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 3/20 at 12:30, 3:15, 6, & 8:45: *Mon Oncle d'Amérique* (1980), dir. Alain Resnais.

GREATER PORT JEFFERSON ARTS COUNCIL—Theatre Three, 412 Main St., Port Jefferson. Free. Through June: "Images of Jews in Hollywood: A Retrospective." 3/25 at 8: *Hester Street* (1975).

HOFSTRA UNIVERSITY—Student Center Theater, North Campus Free. Through 4/16: "Music in Film." 3/26 at 7: *The Magic Flute* (1973).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 3/22–5/10: "Young Japanese Cinema." 3/22 at 6:30: *Zazie*; *The Enchantment*. 3/23: *Afternoon Breezes*. 3/25: *The New Morning of Billy the Kid; Another Side*. 3/29: *Paradise View; The Summer Yuki Gave Up Rock Music*. 4/5: *Magino Village: a Tale*. 4/12: *God Speed You: Black Emperor; Blind Alley; Shuffle; Master of Shatsu; 1/2 Mensch*. 4/19: *The Crazy Family; Over the Threshhold; Like a Train Passing 2: My Collections*. 4/26: *Bicycle Sighs; Bus*. 5/3: *The Funeral of Roses; Shura*. 5/10: *The Emperor's Naked Army Marches On*.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 5/4: "Comedians' Choice: Acts & Influences," a series featuring the work of comedians complemented by clips of their influential predecessors. Tue.–Sat. at 12:15, Tue. at 5:30. 3/26–30, 4/2–6: Roseanne Barr.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "New Directors/New Films" "Art of the Forties." See New Directors/New Films.

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place (718-727-1135). $4, $2 for members. All films Sun. at 1:30. Ongoing series: "Italy: A New Wave in Film." 3/24: *The Gospel According to St. Matthew* (1964), dir. Pier Paolo. 4/7: *Seduced And Abandoned* (1963), dir. Pietro Germi. 4/14: *La Notte*.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 3/13–14: *The Mozart Brothers*. 3/15–20: *Freeze–Die–Come to Life*. 3/21: "The Films of Maya Deren." 3/22–25: *Baxter*. 3/26: *Emma's Shadow*.

NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters, Museum of Modern Art, 11 W. 53rd St. Through 3/31: "New Directors/New Films." 3/20: *Time of the Servant; Peaceful Air of the West*. 3/21: *Peaceful Air of the West; The Captive of the Desert*. 3/22: *Home Less Home; Slacker*. 3/23: *Slacker; Captive of the Desert*; *Cabeza De Vaca*; *Days of Being Wild*. 3/24: *The Guard; Cabeza De Vaca; Days of Being Wild; Home Less Home*. 3/25: *The Guard*. 3/26: *The Birthday Trip; Homemade Movie*. Presented by the Museum of Modern Art (708-9490) and the Film Society of Lincoln Center (877-1800 ext. 489).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 3/21: *Because of That War* (1988), dir. Orna Ben-Dor Niv; *Berlin/Jerusalem* (1989), dir. Amos Gitai, in German and Hebrew with English subtitles. 3/22–4/4: "Schrader by Schrader."

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). $6; members/advance $4. *Through* 3/23: "Spike Lee Film Festival." All films at 3. 3/16: *Do the Right Thing* (1988). 3/23: *Mo' Better Blues* (1989).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 3/22: "Andy Warhol's Video and Television." Times vary, call museum.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*The Hard Way*. #2—*New Jack City*. #3—*The Perfect Weapon*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Hard Way*. #2—*The Silence of the Lambs*. #3—*New Jack City*. #4—*Home Alone*. #5—*Class Action*. #6—*The Perfect Weapon*. #7—*Sleeping With the Enemy*. #8—*Cadence*. #9—*The Perfect Weapon*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Hard Way*. #2—Through 3/21: *Dances With Wolves*. Beg. 3/22: *Teenage Mutant Ninja Turtles II*. #3—*The Silence of the Lambs*. #4—*If Looks Could Kill*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 3/21: *Cadence*. Beg. 3/22: *Teenage Mutant Ninja Turtles II*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Sleeping With the Enemy*. #2—*The Silence of the Lambs*. #3—*New Jack City*. #4—*The Perfect Weapon*.

For movie showtimes

CALL 212 516 201 777-FILM

NEW YORK MAGAZINE

Your what where and when guide to the movies.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*If Looks Could Kill.* #2—*Guilty by Suspicion.* #3—*Class Action.* #4—*Cadence.* #5—*The Perfect Weapon.* #6—*Shipwrecked.* #7—*The Silence of the Lambs.* #8—*GoodFellas.* #9—*Home Alone; The Hard Way.* #10—*Kindergarten Cop; The Neverending Story II.* #11—*Lionheart.* #12—*New Jack City; King Ralph.* #13—*Sleeping With the Enemy.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Sleeping With the Enemy.* #2—*Home Alone.* #3—*Class Action.* #4—*Dances With Wolves.* #5—*Cadence; King Ralph.* #6—*Guilty by Suspicion.* #7—*Awakenings.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Silence of the Lambs.* #2—*The Hard Way.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Silence of the Lambs.* #2—*If Looks Could Kill.* #3—*The Hard Way.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Class Action.* #2—*The Doors.* #3—*Guilty by Suspicion.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*New Jack City.* #2—*The Perfect Weapon.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*New Jack City.* #2—*New Jack City.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Silence of the Lambs.* #2—*The Doors.* #3—*The Perfect Weapon.* #4—*The Hard Way.* #5—*If Looks Could Kill.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*New Jack City.* #2—*Home Alone.* #3—*Sleeping With the Enemy.* #4—*The Perfect Weapon.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Hard Way.* #2—*If Looks Could Kill.* #3—*Guilty by Suspicion.* #4—*Sleeping With the Enemy.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Home Alone.* #2—*The Perfect Weapon.* #3—*The Doors.* #4—*Class Action.* #5—*The Silence of the Lambs; King Ralph.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Cadence.* #2—*The Perfect Weapon.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Silence of the Lambs.* #2—*Cadence.* #3—*The Perfect Weapon.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Guilty by Suspicion.* #2— *Sleeping With the Enemy.* #3—*The Doors.* #4—*The Hard Way.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*The Perfect Weapon.* #2—*Home Alone.* #3—*The Silence of the Lambs.* #4—*Sleeping With the Enemy.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Guilty by Suspicion.* #2—*If Looks Could Kill.* #3—*The Silence of the Lambs.* #4—*Class Action.* #5—*Sleeping With the Enemy.* #6—*The Hard Way.* #7—*The Doors.* #8—Through 3/21: *L.A. Story.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #9—*Home Alone.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Cadence.* #2—*New Jack City.* #3—*The Hard Way.* #4—*The Perfect Weapon.* #5—*Home Alone.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 3/21: *The Doors.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #2—*If Looks Could Kill.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.* #5—*New Jack City.* #6—*The Perfect Weapon.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Guilty by Suspicion.* #2—*Shipwrecked.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Doors.* #2—*The Silence of the Lambs.* #3—*If Looks Could Kill.* #4—*Class Action.*

303. CORONA—PLAZA—(639-7722). #1—*The Silence of the Lambs.* #2—*RoboCop II.*

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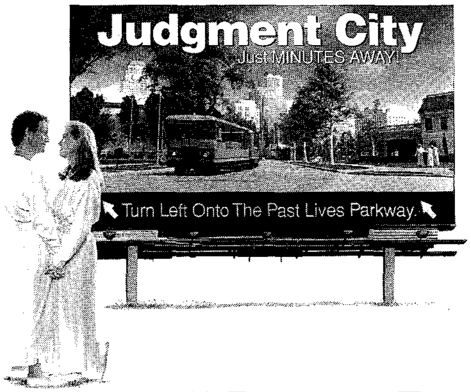
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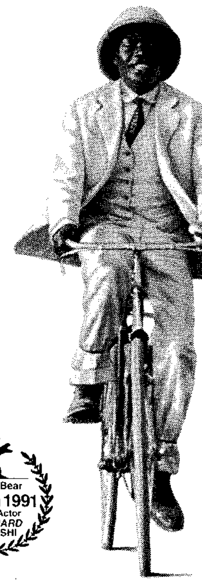

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MOVIES

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—Through 3/21: *The Doors.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*If Looks Could Kill.* #5—*The Perfect Weapon.* #6—*Home Alone.* #7—*The Hard Way.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Silence of the Lambs.* #2—*The Perfect Weapon.* #3—*Dances With Wolves.* #4—*Cadence.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*If Looks Could Kill.* #2—*Awakenings.* #3—*Hamlet.* #4—*Guilty by Suspicion.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Sleeping With the Enemy.* #2—*If Looks Could Kill.* #3—Through 3/21: *King Ralph; Cadence.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #4—*The Hard Way.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Class Action.* #2—*Guilty by Suspicion.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Scenes From a Mall.* #2—*The Grifters.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*New Jack City.* #2—*Home Alone.* #3—*The Doors.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Class Action.* #2—*King Ralph.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Mr. and Mrs. Bridge.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Guilty by Suspicion.* #2—*Sleeping With the Enemy.* #3—*If Looks Could Kill.* #4—*The Hard Way.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Mr. and Mrs. Bridge.* #2—*Cadence.* #3—*Home Alone.* #4—*New Jack City.* #5—*Dances With Wolves.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Silence of the Lambs.* #2—*King Ralph.* #3—*The Doors.* #4—*The Hard Way.* #5—*Class Action; The Silence of the Lambs.* #6—*Sleeping With the Enemy.* #7—*The Perfect Weapon.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*If Looks Could Kill.* #2—*The Hard Way.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*New Jack City.* #2—*The Perfect Weapon.* #3—*The Silence of the Lambs.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Doors.* #2—*Home Alone.* #3—*Class Action.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Silence of the Lambs.* #2—*Sleeping With The Enemy.* #3—*The Hard Way.* #4—*If Looks Could Kill.* #5—*Guilty by Suspicion.* #6—*The Perfect Weapon.* #7—Through 3/21: *Cadence; King Ralph.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.*

320. REGO PARK—DRAKE—(457-4002). *Awakenings; GoodFellas; The Neverending Story II.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Silence of the Lambs.* #2—*The Hard Way.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*If Looks Could Kill.* #2—*The Hard Way.*

401. NEW DORP—HYLAN—(351-6601). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Class Action.* #2—*Guilty by Suspicion.* #3—*Sleeping With the Enemy.* #4—*The Perfect Weapon.* #5—*The Silence of the Lambs.* #6—*If Looks Could Kill.* #7—Through 3/21: *King Ralph; Cadence.* 3/22: *Teenage Mutant Ninja Turtles II.* #8—*The Hard Way.* #9—*Home Alone.* #10—*The Doors.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.*

501. BELLMORE—MOVIES—(783-7200). *Dances With Wolves.*

502. BETHPAGE—MID-ISLAND—(796-7500). *The Hard Way.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*If Looks Could Kill.* #2—*Home Alone.* #3—*Sleeping With the Enemy.* #4—*The Hard Way.* #5—*Class Action.* #6—*Guilty By Suspicion.*

504 . FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Hard Way.* #2—*If Looks Could Kill.* #3—*Sleeping With the Enemy.* #4—*Home Alone.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Perfect Weapon.* #2—*The Doors.* #3—*Sleeping With the Enemy.* #4—*Home Alone.* #5—*The Hard Way.* #6—*Dances With Wolves.* #7—*Guilty by Suspicion.* #8—*The Silence of the Lambs.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Hard Way.* #2—*Cadence.* #3—*The Doors.* #4—*King Ralph; If Looks Could Kill.* #5—*The Silence of the Lambs.* #6—*Sleeping With the Enemy.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*The Hard Way.* #2—*Guilty By Suspicion.* #3—Through 3/21: *L.A. Story.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.*

508. HEWLETT—HEWLETT—(791-6768). *Scenes From a Mall.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Class Action.* #2—*The Silence of the Lambs.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Cadence.* #2—*The Perfect Weapon.* #3—*New Jack City.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Awakenings; King Ralph.* #2—*Mr. and Mrs. Bridge.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Silence of the Lambs.* #2—*The Perfect Weapon.* #3—*The Doors.* #4—*L.A. Story.* #5—*Dances With Wolves.* #6—*Cadence.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Silence of the Lambs.* #2—*Awakeningss; The Neverending Story II.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Doors.* #2—*Class Action.* #3—*Home Alone.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs.* #6—*Dances With Wolves.*

515. MALVERNE—TWIN—(599-6966). #1—*Alice; Green Card; The Neverending Story II.* #2—*Shipwrecked.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Doors.* #2—*Sleeping With the Enemy.* #3—*Misery; Postcards From the Edge.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Doors.* #2—*Class Action.* #3—*The Hard Way.* #4—*If Looks Could Kill.* #5—*Home Alone.* #6—*Guilty By Suspicion.* #7—Through 3/21: *Shipwrecked; King Ralph.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #8—*Sleeping With the Enemy.* #9—*The Silence of the Lambs.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Class Action.* #2—*Sleeping With the Enemy.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Guilty by Suspicion.* #2—*Home Alone.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Hamlet; L.A. Story.* #2—*Scenes From a Mall.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*If Looks Could Kill.* #2—*The Perfect Weapon.* #3—*New Jack City.* #4—*Hamlet; Shipwrecked.* #5—*Awakenings; King Ralph.* #6—*Cadence.* #7—*Home Alone.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Silence of the Lambs.* #2—*Dances With Wolves.* #3—*Class Action.* #4—*The Hard Way.* #5—*Guilty by Suspicion.* #6—*Mr. and Mrs. Bridge.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Guilty by Suspicion.* #2—*Once Around.* #3—*Mr. and Mrs. Bridge.* #4—*Awakenings.* #5—*King Ralph.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Hard Way.* #2—*If Looks Could Kill.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Class Action.* #2—*The Silence of the Lambs.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Sleeping With the Enemy.* #2—Through 3/21: *King Ralph.* Beg. 3/22: *The Doors.* #3—*Guilty By Suspicion.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 3/21: *The Doors.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*If Looks Could Kill.* #2—*Guilty by Suspicion.* #3—*Cadence.* #4—*The Perfect Weapon.* #5—*Home Alone.* #6—*The Neverending Story II.* #7—*Sleeping With the Enemy.* #8—*The Silence of the Lambs.* #9—*Ghost; The Hard Way.* #10—*King Ralph.* #11—*Misery; Dances With Wolves.* #12—*Lionheart; GoodFellas.* #13—*Kindergarten Cop; Shipwrecked.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Hard Way.* #2—*The Perfect Weapon.* #3—*New Jack City.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Mr. and Mrs. Bridge.* #2—*Green Card.* #3—*The Doors.* #4—*Class Action.* #5—*L.A. Story.* #6—*Awakenings.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Home Alone* (with Spanish subtitles). #2—Through 3/21: *Mr. and Mrs. Bridge.* Beg. 3/22: *The Silence of the Lambs* (with Spanish subtitles)

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Class Action.* #2—*The Hard Way.* #3—*Sleeping With the Enemy.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Silence of the Lambs.* #2—*If Looks Could Kill.* #3—*The Perfect Weapon.* #4—*Dances With Wolves.*

602. BAY SHORE—CINEMA—(665-1722). *The Doors.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Guilty by Suspicion.* #2—*Cadence.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Shipwrecked.* #2—*The Doors.* #3—*The Silence of the Lambs.* #4—*King Ralph.* #5—*Guilty by Suspicion.* #6—*The Neverending Story II.* #7—*Cadence.* #8—*The Hard Way; If Looks Could Kill.* #9—*New Jack City; Class Action.* #10—*Home Alone; Awakenings.* #11—*Sleeping With the Enemy; Dances With Wolves.* #12—*The Perfect Weapon.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Hard Way; The Doors.* #2—*New Jack City; Shipwrecked.* #3—*The Silence of the Lambs.* #4—*The Neverending Story II.* #5—*Cadence; Class Action.* #6—*King Ralph.* #7—*The Perfect Weapon; Home Alone.* #8—*Guilty by Suspicion.* #9—*If Looks Could Kill.* #10—*Awakenings.* #11—*Sleeping With the Enemy.* #12—*L.A. Story; Dances With Wolves.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Doors.* #2—*Guilty By Suspicion.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.* #5—Through 3/21: *New Jack City.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #6—*The Hard Way.* #7—*If Looks Could Kill.* #8—*Home Alone.* #9—*Class Action.* #10—*Perfect Weapon.*

611. CORAM—PINE—(698-6442). #1—*Dances With Wolves.* #2—*Sleeping With the Enemy.* #3—*If Looks Could Kill.* #4—*The Hard Way.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Doors.* #2—Through 3/21: *Shipwrecked; The Hard Way.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #3—*The Silence of the Lambs.* #4—*Class Action.* #5—*Guilty By Suspicion.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Guilty by Suspicion.* #2—*Mr. and Mrs. Bridge.*

615. GREENPORT—GREENPORT—(477-0500). Closed for the season.

616. HUNTINGTON—SHORE—(421-5200). #1—*Sleeping With the Enemy.* #2—*Class Action.* #3—*The Hard Way.* #4—*Once Around; King Ralph.*

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617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Silence of the Lambs.*

618. ISLIP—ISLIP—(581-5200). #1—*Sleeping With the Enemy.* #2—*The Hard Way.* #3—*Class Action.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Guilty by Suspicion.* #2—*Sleeping With the Enemy.* #3—*Class Action.* #4—*The Hard Way.*

620. LINDENHURST—LINDENHURST—(888-5400). *Kindergarten Cop.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*If Looks Could Kill.* #2—*Dances With Wolves.* #3—*King Ralph.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs.* #6—*If Looks Could Kill.* #7—*Sleeping With the Enemy.* #8—*New Jack City.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 3/21: *Kindergarten Cop.* Beg. 3/22: *Edward Scissorhands.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Doors.* #2—*Cadence.* #3—*Home Alone.* #4—Through 3/21: *King Ralph; Shipwrecked.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #5—*New Jack City.* #6—*Class Action.* #7—*Perfect Weapon.* #8—*The Hard Way.* #9—*Guilty By Suspicion.* #10—*If Looks Could Kill.* #11—*The Silence of the Lambs.* #12—*Dances With Wolves.* #13—*Sleeping With the Enemy.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Dances With Wolves.* #2—*Guilty by Suspicion.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *The Grifters.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Perfect Weapon.* #2—*If Looks Could Kill.* #3—*Dances With Wolves.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *If Looks Could Kill.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Perfect Weapon.* #2—*Cadence.* #3—*If Looks Could Kill.* #4—*Sleeping With the Enemy.* #5—Through 3/21: *King Ralph; Mr. and Mrs. Bridge.* Beg. 3/22: *The Silence of the Lambs.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Silence of the Lambs.* #2—*The Doors.* #3—*The Perfect Weapon.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Silence of the Lambs.* #2—*The Silence of the Lambs.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Guilty by Suspicion.* #2—*The Hard Way.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 3/21: *The Silence of the Lambs.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Guilty by Suspicion.* #2—*Mr. and Mrs. Bridge.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Guilty By Suspicion.* #2—*Awakenings; L.A. Story.* #3—*King Ralph.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Dances With Wolves.* #2—*Guilty by Suspicion.*

704. HARRISON—CINEMA—(835-5952). *Class Action.*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Silence of the Lambs.* #2—*Mr. and Mrs. Bridge.* #3—*The Doors.* #4—*Sleeping With the Enemy.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Doors.* #2—*Home Alone.* #3—*Class Action.* #4—*Dances With Wolves.* #5—*The Perfect Weapon.* #6—*Sleeping With the Enemy.* #7—*The Silence of the Lambs.* #8—*The Hard Way.* #9—*New Jack City.* #10—*Guilty by Suspicion.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Sleeping With the Enemy.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—Through 3/21: *The Doors.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.* #3—*Guilty By Suspicion.* #4—*If Looks Could Kill.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*If Looks Could Kill.* #2—*Class Action.* #3—*The Hard Way.* #4—*The Silence of the Lambs.*

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#5—*Dances With Wolves.*

712. NEW ROCHELLE—TOWN—(632-9700). #1—*New Jack City.* #2—*The Perfect Weapon.*

714. PEEKSKILL—BEACH—(737-6262). #1—*If Looks Could Kill.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*Guilty by Suspicion.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*New Jack City.* #2—*Class Action.* #3—*The Perfect Weapon.* #4—*Home Alone.*

716. PELHAM—PICTURE HOUSE—(738-3160). *The Hard Way.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Hard Way.* #2—*Mr. and Mrs. Bridge.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Shipwrecked; Scenes From a Mall.* #2—*Cadence.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Class Action.* #2—*The Perfect Weapon.* #3—*Home Alone.* #4—*Dances With Wolves.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Silence of the Lambs.* #2—Through 3/21: *New Jack City.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #3—*Sleeping With the Enemy.* #4—*The Hard Way.* #5—*The Doors.* #6—*If Looks Could Kill.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Doors.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*King Ralph.* #5—*Guilty By Suspicion.* #6—*The Hard Way.* #7—*The Neverending Story II; If Looks Could Kill.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*The Hard Way.* #2—*Dances With Wolves.* #3—*Guilty by Suspicion.* #4—*Cadence.* #5—*The Silence of the Lambs.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Shipwrecked.* #2—*The Doors.* #3—*Dances With Wolves.* #4—*The Silence of the Lambs.* #5—*The Hard Way.* #6—*Class Action; Mr. and Mrs. Bridge.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 3/21: *Sleeping With the Enemy.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #2—*Guilty By Suspicion.*

757. NYACK—CINEMA EAST—(358-6631). *Class Action.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Hard Way.*

764. LAFAYETTE—(357-6030). *Guilty by Suspicion.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*The Silence of the Lambs.* #2—*The Hard Way.*

801. DANBURY CINE—(743-2200). #1—*The Doors.* #2—*Class Action.* #3—*Guilty by Suspicion.*

802. DANBURY—CINEMA—(748-2923). #1—*Sleeping With the Enemy.* #2—*If Looks Could Kill.*

803. DANBURY—PALACE—(748-7496). #1—*Dances With Wolves; The Perfect Weapon.* #2—*Cadence; Shipwrecked.* #3—*New Jack City.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Home Alone.* #2—*If Looks Could Kill.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Hard Way.* #2—*The Silence of the Lambs.*

808. GREENWICH—PLAZA—(869-4030). #1—*The Doors.* #2—*Class Action.* #3—*Guilty by Suspicion.*

810. NORWALK—CINEMA—(838-4504). #1—*The Perfect Weapon.* #2—*Dances With Wolves.*

813. SOUTH NORWALK—SONO—(866-9202). Through 3/21: *The Kill-Off* (1990); *Rodrigo D: No Future* (1991). 3/22–25: *Baxter* (1988).

815. STAMFORD—AVON—(324-9205). #1—*The Perfect Weapon; Shipwrecked.* #2—*New Jack City.*

816. STAMFORD—CINEMA—(324-3100). #1—*Dances With Wolves; Cadence.* #2—*Home Alone.* #3—*L.A. Story.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sleeping With the Enemy.* #2—*If Looks Could Kill.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Home Alone.* #2—*The Perfect Weapon.* #3—*Guilty by Suspicion.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Doors.* #2—*Class Action.* #3—*The Silence of the Lambs.* #4—*Guilty by Suspicion.*

821. WESTPORT—POST—(227-0500). *Sleeping With the Enemy.*

822. WILTON—CINEMA—(762-5678). *The Hard Way.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*If Looks Could Kill; The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*The Hard Way.* #4—*King Ralph.* #5—*The Doors.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Cadence.* #2—*The Perfect Weapon.* #3—*The Hard Way.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs.* #6—*King Ralph.* #7—*New Jack City.* #8—*The Doors.* #9—*Home Alone.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dances With Wolves.* #2—*Class Action.* #3—*The Perfect Weapon.* #4—*Guilty by Suspicion.* #5—*New Jack City.* #6—*Kindergarten Cop.* #7—*If Looks Could Kill.* #8—*Cadence.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Silence of the Lambs.* #2—*The Doors.* #3—*Home Alone.* #4—*The Hard Way.* #5—*Sleeping With the Enemy.* #6—*King Ralph.*

906. SUMMIT—SUMMIT FOURPLEX—(865-2878). #1—*GoodFellas.* #2—*Ghost.* #3—*Look Who's Talking Too; Three Men and a Little Lady.* #4—*Home Alone.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Silence of the Lambs.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Perfect Weapon.* #2—*New Jack City.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Class Action.* #2—*Mr. and Mrs. Bridge.* #3—*The Silence of the Lambs.* #4—*Guilty by Suspicion.* #5—*Dances With Wolves.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Hard Way.* #2—*Class Action.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*If Looks Could Kill.* #2—*The Grifters.* #3—*The Hard Way.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*King Ralph.* #2—*Home Alone.* #3—*GoodFellas; Shipwrecked.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Silence of the Lambs.* #2—*The Perfect Weapon.* #3—*Sleeping With the Enemy.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Sleeping With the Enemy.* #2—Through 3/21: *Awakenings.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #3—*The Doors.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Silence of the Lambs; Shipwrecked.*

931. CRANFORD—CRANFORD—(276-9120). #1—*The Hard Way.* #2—*Mr. and Mrs. Bridge.*

932. ELIZABETH—ELMORA—(352-3483). *Home Alone.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*The Hard Way.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*The Doors.* #5—*Home Alone.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Grifters.*

936. UNION—UNION—(686-4373). #1—*The Perfect Weapon.* #2—*Cadence.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 3/21: *Awakenings.* Beg. 3/22: *Teenage Mutant Ninja Turtles II.* #2—*Sleeping With the Enemy.* #3—*The Doors.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Silence of the Lambs.* #2—*Guilty by Suspicion.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Silence of the Lambs.* #2—*The Perfect Weapon.* #3—*If Looks Could Kill.* #4—*Scenes From A Mall.* #5—*Shipwrecked; Green Card.*

951. CLOSTER—CLOSTER—(768-8800). *The Hard Way.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Hard Way.* #2—*If Looks Could Kill.* #3—*The Perfect Weapon.* #4—*The Silence of the Lambs.*

953. EMERSON—QUAD—(261-1000). #1—*Class Action.* #2—*The Hard Way.* #3—*The Silence of the Lambs.* #4—*Home Alone.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Sleeping With the Enemy.* #2—*Guilty by Suspicion.*

958. OAKLAND—TWIN—(337-4478). #1—*Guilty by Suspicion.* #2—*Dances With Wolves.*

959. PARAMUS—CINEMA 35—(845-5070). *Kindergarten Cop.*

960. PARAMUS—BERGEN MALL—(845-4449). *Home Alone.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Sleeping With the Enemy.* #2—*The Hard Way.* #3—*Mr. and Mrs. Bridge.* #4—*The Silence of the Lambs.* #5—*If Looks Could Kill.* #6—*King Ralph; The Silence of the Lambs.* #7—*The Doors.* #8—*Dances With Wolves.* #9—*Class Action.* #10—*Guilty by Suspicion.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Cadence.* #2—*The Perfect Weapon.* #3—*New Jack City.*

963. RAMSEY—CINEMA—(825-2090). *The Silence of the Lambs.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*The Hard Way.* #2—*Cadence.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.* #3—*Guilty by Suspicion.* #4—*Class Action.* #5—*The Hard Way.* #6—*Cadence.* #7—*If Looks Could Kill.* #8—*Mr. and Mrs. Bridge.* #9—*The Doors.* #10—*The Perfect Weapon.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Green Card.* #2—*Awakening.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Class Action.* #2—*Sleeping With the Enemy.* #3—*The Perfect Weapon.* #4—*The Grifters.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Dances With Wolves.* #2—*The Hard Way.* #3—*Look Who's Talking Too.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Sleeping With the Enemy.* #2—*King Ralph.* #3—*Class Action.* #4—*Guilty by Suspicion.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Shipwrecked.* #2—*Mr. and Mrs. Bridge.* #3—*Dances With Wolves.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Sleeping With the Enemy.* #2—*If Looks Could Kill.* #3—*Class Action.* #4—*The Doors.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALICE—(1 hr. 46 min.; 1990) Alice Tate (Mia Farrow), upper-class East Side matron, a demure, not very bright beauty in a mink coat and red hat, is one of Woody Allen's fluttering, meek heroines. Her high, rounded cheekbones, soft lips, and slightly misty blue eyes are so gently appealing that one feels one's heart break a little bit every time she drifts into view. But there's an element of embarrassment in the role. Having married a wealthy man (William Hurt) when she was very young, Alice has moved to Manhattan and adopted shopping as a way of life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. *Alice* offers, of all things, a message: We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **50, 515, 719**

★**AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. Seemingly immobile patients will jerk to life when exposed to the right stimulus—music, in some cases, or a nurse playing the first card in a gin-rummy game. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). The others stir, shake, and spring to life. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **19, 38, 51, 87, 200, 220, 306, 320, 503, 513, 522, 524, 533, 606, 608, 702, 920, 937**

AY, CARMELA!—(1 hr. 43 min.; 1991) The official Spanish entry for this year's Best Foreign Film Oscar, Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **3**

BLOOD IN THE FACE—(1 hr. 15 min; 1991) While the idea of white supremacist David Duke's winning a Senate seat scared many Americans silly last November, this documentary illustrates how his efforts are only characteristic of a larger campaign by America's extreme radical right—a campaign of hate. Directors Anne Bohlen, Kevin Rafferty, and James Ridgeway provide an up-close, inside look at groups such as the Ku Klux Klan, the American Nazi Party, and Aryan Nations. NR. **1**

CADENCE—(1 hr. 37 min.) After a drunken spree, loner F.F. Bean (Charlie Sheen) is sentenced to 90 days in a stockade where he is the only white. Bean shortly abandons his solitary ways and bands together with his fellow prisoners against their commanding officer, a hard-boiled sergeant (Martin Sheen) with a deep-rooted hatred of blacks. **21, 36, 36, 44, 85, 152, 156, 160, 200, 215, 216, 222, 305, 307, 314, 319, 406, 506, 510, 512, 522, 530, 603, 606, 608, 625, 634, 721, 753, 803, 816, 902, 904, 936, 962, 964, 965**

CLASS ACTION—(1 hr. 40 min.; 1991) Father-and-daughter lawyers are pitted against each other for a high-profile class-action lawsuit. With Gene Hackman and Mary Elizabeth Mastrantonio; directed by Michael Apted. R. **11, 19, 26, 31, 53, 80, 152, 160, 200, 206, 214, 219, 302, 308, 311, 315, 318, 406, 503, 509, 514, 517, 519, 523, 526, 533, 600, 606, 608, 610, 612, 616, 618, 619, 625, 706, 709, 715, 722, 755, 757, 801, 808, 820, 904, 912, 916, 953, 961, 965, 967, 970, 972**

CLOSET LAND—(1 hr. 29 min.; 1991) In this psychological-political thriller, a woman (Madeleine Stowe) is abducted in the middle of the night, ostensibly because of the subversive children's books she writes. An interrogation follows, but a well-developed sense of fantasy and resilience thwarts her captor's attempts to break her will. R. **20, 38**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **3, 49**

★**DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic. But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. With Mary McDonnell. (11/19/90) PG-13. **18, 64, 80, 155, 200, 305, 314, 501, 505, 512, 514, 523, 530, 601, 606, 608, 611, 621, 625, 627, 631, 703, 706, 709, 714, 722, 753, 755, 803, 810, 816, 904, 912, 958, 961, 968, 971**

THE DOORS—(2 hrs. 15 min.; 1991) Reviewed in this issue. R. **7, 41, 60, 81, 85, 206, 210, 214, 217, 219, 300, 302, 304, 310, 315, 318, 406, 505, 506, 512, 514, 516, 517, 527, 528, 533, 602, 606, 608, 610, 612, 625, 635, 705, 706, 708, 723, 724, 755, 801, 808, 818, 820, 900, 902, 905, 920, 933, 937, 961, 965, 972**

EDWARD SCISSORHANDS—(1 hr. 40 min.; 1990) Tim Burton doesn't have much of a story going for him in his new movie, and he tries to get by mainly on color and design. In a fifties suburban community, a woman pure in heart (Dianne Wiest) brings into her house a sad and lonely creature created by a mad scientist—a boy, Edward (Johnny Depp), complete except for his hands. At the end of each of his arms hangs a mess of blades and shears of different sizes. Slender, purple-pale, with his cheeks sucked in, Edward makes quick, darting attacks on the suburban hedges, creating fantastic sculptures. He also becomes an expert haircutter. Visually pleasing but almost completely empty. With Kathy Baker, Winona Ryder, Vincent Price, Alan Arkin, and Anthony Michael Hall. (12/10/90) PG-13. **623**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) A singular woman is caught between conflicting worlds. In one she lives the exciting life of a secret government agent, and in the other she finds security in a tender love affair and a burgeoning sexuality. R. **3, 43**

THE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. The old man, Bull McCabe (Richard Harris) is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. (1/21/91) PG-13. **9, 26**

THE GODFATHER PART III—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Seizing on fresh real-life scandals and rumors (not just the Sindona affair but the surprising early death of John Paul I), Mario Puzo and Francis Coppola ignore the American themes of the first two movies and involve the Corleone family in Vatican politics and finance. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a wily old don; the disastrous Sofia Coppola as Michael's daughter; Talia Shire; and Diane Keaton. (1/7/91) R. **36, 45**

★ **GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. Cinematography by Michael Ballhaus. (9/24/90) R. **13, 20, 33, 42, 320, 530, 906, 913**

GREEN CARD—(1 hr. 48 min.; 1990) The depressing revelation of the movie is that Andie MacDowell's excellent performance in *sex, lies, and videotape* was a fluke. In this astonishingly conventional romantic comedy devised by Peter Weir, she is a prig who only loves plants (until she meets Gérard Depardieu, that is). And the terrible thing is that she really seems like a prig who only loves plants. As a French ruffian who longs for a new identity in the States, the great Depardieu brings a charge of energy and selfless passion to this piffle that should rightly put American actors to shame. (1/7/91) PG-13. **13, 220, 515, 533, 950, 966**

★ **THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. (12/10/90) R. **5, 19, 54, 309, 630, 814, 917, 935, 967**

GUILTY BY SUSPICION—(1 hr. 45 min.; 1991) In 1951, the House Un-American Activities Committee was in full swing. In the midst of widespread paranoia, Robert De Niro plays a blacklisted director forced to finger left-wing friends and associates in order to save his career. With Annette Bening; dir. Irwin Winkler. PG-13. **6, 18, 33, 55, 66, 85, 160, 200, 206, 213, 217, 219, 301, 306, 308, 313, 319, 406, 503, 505, 507, 517, 520, 523, 524, 527, 530, 603, 606, 608, 610, 612, 613, 619, 625, 627, 638, 700, 702, 703, 706, 708, 714, 724, 753, 756, 764, 801, 808, 819, 820, 904, 912, 938, 956, 958, 961, 965, 970**

HAMLET—(2 hrs. 15 min.; 1990) Mel Gibson's prince, in the Franco Zeffirelli production, is ravaged by sadness and batted about by his feelings. Gibson, an excellent screen actor, did some work on the stage before going into movies, but his voice lacks music, a singing line. He reads the speeches very simply, with great intensity; he is always intelligible and sometimes moving, but nothing in the performance soars, and his temperamental range is much too narrow. Alan Bates (Claudius), Ian Holm (Polonius), and Helena Bonham-Carter (Ophelia) are excellent, though the very grand Glenn Close, as Gertrude, seems to have wandered in from someone else's production. (1/21/91) PG. **13, 63, 306, 521, 522, 814**

THE HARD WAY—(1 hr. 41 min.; 1991) Michael J. Fox and James Woods are a mismatched pair of city policemen. Fox stars as an actor seeking firsthand experience to prepare for an upcoming role, while Woods plays his reluctant partner. R. **11, 19, 22, 31, 38, 53, 68, 83, 150, 152, 155, 160, 203, 204, 210, 213, 217, 219, 222, 304, 307, 313, 315, 316, 319, 322, 400, 406, 502, 503, 504, 505, 506, 507, 517, 523, 524, 530, 532, 600, 606, 608, 610, 611, 612, 616, 618, 619, 625, 638, 706, 709, 716, 718, 723, 724, 753, 755, 760, 800, 807, 822, 900, 902, 905, 916, 917, 931, 933, 951, 952, 953, 961, 964, 965, 968**

HEAVEN AND EARTH—(1 hr. 46 min.; 1991) We have seen so many great Japanese period films over the years that we forget there must also examples of Japanese period schlock. Haruki Kadokawa's spectacle, an account of the feudal wars in the sixteenth century, is like a Kurosawa film without brains. Kadokawa, formerly a producer, mounts battles with thousands of extras (Canadian Indians, it turns out; most of the film was shot in Alberta), who are arrayed in perfect formation and costumed in flawless red-on-red or black-on-black battle dress; the masses charge at each other, the leaders fight, and we feel nothing. There's no sense of terror or loss or triumph; the arrangements are purely formal, and Kadokawa holds the camera back, as if he were afraid we might miss some of the costumes. The film is narrated by Stuart Whitman in hoarse, wisdom-of-the ages tones. Whitman tells us things about the principal characters—a group of stiffs hard to keep apart—that are never in evidence on the screen. A more hollowly meaningless spectacle would be hard to imagine. (2/4/91) PG-13. **46**

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland, reigning among the toys and VCRs, and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Kevin, a hero who flatters every child in the audience, has been projected right into the kind of cartoon entertainment that kids love; he leaves life and becomes Media Kid, a sort of pre-teenage Mutant Ninja Turtle. Written and produced by John Hughes, directed by Chris Columbus. With John Heard and Catherine O'Hara as the absentminded parents and Daniel Stern and Joe Pesci as the bumbling robbers. (2/25/91) PG. **19, 38, 65, 152, 160, 200, 211, 214, 218, 219, 222, 304, 310, 314, 318, 406, 503, 504, 505, 514, 517, 520, 522, 530, 534, 606, 608, 610, 625, 706, 715, 722, 816, 819, 902, 905, 906, 918, 932, 933, 960**

IF LOOKS COULD KILL—(1 hr. 29 min.; 1991) Michael Corben, an American high-school student on a school trip to Paris, is mistaken for an undercover agent of the same name and unwittingly entangled in a complex web of foreign intrigue. Starring Richard Grieco of *21 Jump Street* fame. PG-13.**7, 19, 26, 33, 33, 60, 89, 155, 160, 204, 210, 213, 219, 300, 302, 304, 306, 307, 313, 316, 319, 400, 406, 503, 504, 506, 517, 522, 524, 530, 601, 606, 608, 610, 611, 621, 621, 625, 631, 633, 634, 708, 709, 714, 723, 724, 802, 805, 817, 900, 904, 917, 950, 952, 961, 965, 972**

JU DOU—(1 hr. 33 min. 1990) Reviewed in this issue. NR. **81**

KINDERGARTEN COP—(1 hr. 50 min.; 1990) In this obvious but enjoyable action-comedy, directed by Ivan Reitman, Arnold Schwarzenegger goes underground as a kindergarten teacher in a small town in Washington, and his size is used as a joke more than a menace. This is the most attractive of his performances, in part because he has to play against three outstanding women—Linda Hunt as a school principal, the witty Pamela Reed as a fellow underground cop, and Penelope Anne Miller as a young mom who takes a shine to the strange new teacher. (1/14/91) PG-13. **160, 530, 620, 623, 959**

KING RALPH—(1 hr. 45 min.; 1991) Rounded jaws, thick curly hair, tumbling stomach, and great wiggling hams—John Goodman is a supremely volatile physical object. All the good moments in David Ward's obvious, unimaginative comedy come out of Goodman's physical bulk, the abundant flesh bursting the banks of propriety. The royal family of England is wiped out—electrocuted in a photo session that goes awry; a furious and anguished search for an heir to the throne turns up an American living in Las Vegas named Ralph Jones (Goodman), a fifth-rate lounge performer, beer-belly slob, loser, and quitter. What follows are 101 varieties of bull-in-the-china-shop jokes. With Peter O'Toole as the superbly contemptuous royal secretary whose hauteur, it turns out, is fueled by deep reverence for the monarchy, and John Hurt as a slimy lord who hopes the "usurper" Ralph will become a total disaster and abdicate so he himself can grab the throne. Written and directed by David S. Ward. (3/4/91) PG-13. **19, 38, 160, 200, 214, 307, 311, 315, 319, 406, 506, 511, 517, 522, 524, 527, 530, 606, 608, 616, 621, 625, 634, 702, 724, 900, 902, 905, 918, 961, 970**

L.A. STORY—(1 hr. 35 min.; 1991) A helicopter carries a giant plastic hot dog through the sky, and fashionable people make pilgrimages to a "colonic institute," where the bad juices are flushed out of their systems with a salubrious enema. Affectionately, this romantic comedy, written by Steve Martin, ridicules the fads, the madly detailed narcissism, the extravagances of ease and pleasure that have made L.A., for a half-century or more, the American Babylon—our everyday, banal Shangri-la. Martin stars as Harris Telemacher, a melancholy local-news TV weatherman who falls in love with Sara, a visiting English journalist (Victoria Tennant). When Harris goes into rhapsodies over Sara, it's hard to see what he's talking about, so we assume that Martin is speaking of his own feelings about Tennant, who is his wife. His folly in building a comedy around so dry and recessive an actress is comparable to Charles Foster Kane's building an opera house for the opera-singer wife who can't sing. Still, it's an enjoyable sketchbook movie, with many genial unshaped moments and much L.A. cheer and daffy romanticism. With Marilu Henner and Richard E. Grant. Directed by Mick Jackson. (2/11/91) PG-13. **18, 33, 85, 219, 507, 512, 521, 608, 702, 704, 809, 816, 907**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **517, 530**

★ **MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **9, 19, 38, 55, 312, 314, 511, 523, 524, 533, 534, 613, 634, 700, 705, 718, 755, 912, 931, 961, 965, 971**

★ **THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81**

THE NEVERENDING STORY II—(1 hr. 29 min.; 1991) Bastian Balthazar Bux returns to the land of Fantasia to mix it up with folks like Atreyu the boy warrior and the wicked sorceress Xayide. Directed by George Miller. PG. **160, 320, 513, 606, 608, 724**

NEW JACK CITY—(1 hr. 37 min; 1991) Mario Van Peebles stars in and directs this story of an urban drug lord and the policemen working to bring him to justice. A modern look at big-city crime that co-stars Judd Nelson and Ice-T. R. **2, 20, 24, 37, 37, 52, 66, 89, 91, 150, 152, 157, 160, 208, 209, 209, 211, 222, 300, 310, 314, 317, 510, 522, 532, 606, 608, 610, 621, 625, 706, 712, 715, 723, 803, 815, 902, 904, 911, 962**

ONCE AROUND—(1 hr. 55 min.; 1991) In his first American movie, Swedish director Lasse Hallström bullies us with family warmth. Renata (Holly Hunter), one of the daughters in a tight-knit Italian Catholic family living near Boston, falls in love with an obnoxious super-salesman, Sam Sharp (Richard Dreyfuss). He's vulgar, aggressive, he gives maudlin speeches and recites Lithuanian proverbs, yet he's also completely *good*. But what do you do when your daughter marries Zorba the Lithuanian? The point of the movie is that one must swallow one's distaste for such men as Sam and embrace them, for they are the Life Force. Most of the movie consists of family scenes, and Hallström has an easy way with small groups, volatile and fresh, with enough room for character quirks—a baleful look, an odd, inexplicably impassioned speech. But despite many nice scenes, the movie is only moderately interesting. (1/28/91) R. **524, 616**

OPEN DOORS—(1 hr. 49 min.; 1990) Reviewed in this issue. R. **81**

PARIS IS BURNING—(1 hr. 18 min.; 1991) A highly acclaimed documentary exploring voguing in Harlem drag-queen balls as a refuge from poverty, racism, and homophobia. Directed by Jennie Livingston. NR. **1**

THE PERFECT WEAPON—(1 hr. 30 min.; 1991) A master of kenpo karate (Jeff Speakman) takes on an underworld crime ring and "the world's deadliest man" in a quest for justice and revenge. Directed by Mark DiSalle. R. **18, 24, 34, 52, 68, 85, 91, 150, 152, 152, 157, 160, 208, 210, 211, 214, 215, 216, 218, 222, 300, 304, 305, 315, 317, 319, 406, 505, 510, 512, 522, 530, 532, 601, 606, 608, 610, 625, 631, 634, 635, 706, 712, 715, 722, 803, 810, 815, 819, 902, 904, 911, 919, 936, 950, 952, 962, 965, 967**

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—(1 hr. 58 min.; 1991) Tom Stoppard's 1967 play was a theatrical stunt that developed metaphysical overtones. Stoppard turned *Hamlet* inside out, making the minor characters Rosencrantz and Guildenstern—Hamlet's opportunistic, spying "friends"—the center. As the audience saw *Hamlet,* so to speak, from the wings, the two men hung about Elsinore, overhearing bits of the intrigue at the court, puzzling over their instructions from the King and Hamlet's more antic remarks. This bizarrely skewed theatrical spectacle became a way of asking what any of us is doing in his place and time. Does any of us have a part in the story? But the structural inventiveness and wit as well as the philosophical ruminations all derive from the play's being done on a *stage*. In the cinema, there is no longer any reason for the characters to sit about endlessly searching for a function. The jabbering wordplay between Rosencrantz and Guildenstern now seems entirely unsupported by the situation, and thus fussy and silly. With Tim Roth, Gary Oldman, and Richard Dreyfuss. (2/11/91) PG. **3, 43**

SCENES FROM A MALL—(1 hr. 27 min.; 1991) Satire can be cruel to middle age. In Paul Mazursky's new movie, an upper-middle-class Los Angeles couple—Nick (Woody Allen), a successful sports lawyer, and Deborah (Bette Midler), a best-selling writer-psychologist—have acquired a depressing sourness. In the deluxe Beverly Center, where they are shopping for presents on their sixteenth anniversary, each reveals an adulterous affair, and their marriage almost dissolves. Mazursky usually has complete mastery of tone with this sort of material, so one is amazed by the petulant, nagging jokes, the perceptions that are more deflating than funny. Nick and Deborah appear baffled by their own lies, and when they turn defensive and self-justifying we feel embarrassed for them. The symmetrical structure, with each character confessing and then getting furious with the other's confession, feels thin, like the interlocked jokes of a cabaret revue skit (Mazursky used to write such skits years ago). Midler works up a briskly professional air for Deborah that kills half of one's interest in her. Both Allen and Midler are required to play the scenes realistically, but as performers, they are naturally too stylized for such a trite, knowing, "psychological" approach to marital weariness. The movie is not a dud—there are a few jokes—but it leaves one with an almost mournful sense of disappointment. (3/4/91) R. **9, 26, 40, 55, 309, 508, 521, 721, 809, 950**

SHIPWRECKED—(1 hr. 33 min.; 1991) Instead of persuading them to sell the farm, a young Norwegian decides to work at sea for two years to rescue his debtor parents. Hakon (Stian Smestad) learns that life at sea can be much more cruel than life on the farm, especially when he's dealing with the likes of evil pirate John Merrick (Gabriel Byrne). PG. **160, 301, 601, 517, 522, 530, 606, 608, 612, 625, 721, 755, 803, 815, 818, 918, 930, 950, 971**

★**THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The thriller sections are both hair-raising and somber: Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic preys on overweight girls. The movie is a dream with no way out at the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **5, 18, 18, 24, 32, 62, 62, 85, 152, 155, 157, 160, 203, 204, 210, 214, 216, 218, 219, 300, 302, 303, 304, 305, 315, 315, 317, 319, 322, 401, 406, 500, 505, 506, 509, 512, 513, 514, 517, 523, 526, 530, 601, 606, 608, 610, 612, 617, 621, 625, 634, 635, 636, 636, 639, 705, 706, 708, 709, 714, 723, 724, 753, 755, 759, 800, 807, 820, 900, 902, 905, 910, 912, 919, 930, 933, 938, 950, 952, 953, 961, 961, 963, 965**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist who insists that she arrange the bathroom hand towels side by side, with not even an edge overlapping. In their luxurious but sterile Cape Cod beach house the husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her with the "Dies Irae" section from Berlioz's *Symphonie Fantastique* playing in the background. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive and to come after her. (3/4/91) R. **7, 19, 25, 33, 48, 152, 157, 160, 200, 211, 213, 217, 218, 219, 300, 304, 307, 313, 315, 319, 401, 406, 500, 503, 504, 505, 506, 514, 516, 517, 519, 527, 530, 600, 606, 608, 610, 611, 616, 618, 619, 621, 621, 625, 634, 705, 706, 707, 723, 724, 756, 759, 802, 817, 818, 821, 900, 902, 905, 919, 920, 933, 937, 956, 961, 965, 967, 970, 972**

SUPERSTAR: THE LIFE AND TIMES OF ANDY WARHOL—(1 hr. 27 min.; 1991) Warhol bio-mania continues with this docu-style look at the late artist's life and his influence on popular culture. Director Chuck Workman uses clips from Warhol's film work and other bits of Warholiana, as well as interviews with Warhol, David Hockney, Liza Minnelli, and Shelley Winters, among others. NR. **9**

TAXI BLUES—(1 hr. 50 min.; 1990) This Soviet film, written and directed by Pavel Lounguine, has no normal range: It is all drunken shouting and clowning; rage, disgust, and despair; misery and celebration. Lounguine gives us a fable of the intellectual man and the instinctual man. Lyosha (Piotr Mamonov), a gangling, murderously self-destructive alcoholic, plays the saxophone brilliantly; Vanya (Piotr Zaitchenko), a stolid taxi driver with beetle brows and iron muscles, makes the best of the life in front of him. Lyosha is perhaps a genius but also a liar, a sponger, and a wreck; Vanya is stupid and violent but also honorable and loving. Lyosha is a Jew, Vanya an anti-Semite. Lyosha cheats Vanya out of some money, and Vanya beats him up; then he takes him in and tries to reform him, alternately protecting and brutalizing him. Lounguine's changes in mood, from kindness to rage, from exuberance to disgust, are mostly baffling, and one hardly believes anything that happens. The movie has affecting and intense moments but can be taken seriously only as a raucous and bitter symptom of Soviet unhappiness. (2/4/91) NR. **9**

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE—(1 hr. 28 min.; 1991) Cowabunga! Your favorite amphibians are back. This time, the fearsome four take on the evil Foot gang and other mutant villains, heading off an environmental disaster in New York City. PG. **2, 65, 155, 156, 219, 300, 304, 307, 319, 406, 507, 517, 528, 610, 612, 625, 639, 708, 723, 756, 900, 920, 937**

TRUE COLORS—(1 hr. 51 min.; 1991) The *Zeitgeist* of the early eighties is explored in this buddy film starring John Cusack and James Spader as fellow law students whose friendship is threatened by their polar views on politics. Spader is the crusader for justice and Cusack the unscrupulous opportunist. R. **61**

★**THE VANISHING**—(1 hr. 47 min.; 1988) This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. The *Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **12**

REVIVALS

AFTER DARK, MY SWEET—(1 hr. 50 min.; 1990) Mangy and clotted but intense and moving, too. This is a faithful adaptation of pulp master Jim Thompson's crabbed, tough-guy fatalism and his characteristic theme—the dangerous unreliability of a man close to the edge. With Jason Patric, a handsome, potentially great young American actor, Rachel Ward, and Bruce Dern. Written by Robert Redlin and James Foley, and directed by Foley. R. **10**

★**CRIMES AND MISDEMEANORS**—(1 hr. 44 min.; 1989) Judah Rosenthal (Martin Landau), a rich, distinguished doctor, is getting trouble from his mistress, Delores (Anjelica Huston), who can't wait anymore for Judah to leave his wife (Claire Bloom) and is threatening to expose his sins. Enraged by her demands, Judah begins to listen to his thuggish brother (Jerry Orbach), who proposes that Delores be gotten rid of. The philosophical debate on crime and its consequences is woven into the plot—in fact, it *is* the plot. The resolution of these questions is the movie's main line of suspense. PG-13. **10**

DR. NO—(1 hr. 51 min.; 1962) The first and the best James Bond thriller successfully mixes sex, violence, and camp humor. Sean Connery is the definition of suave as he battles the evil Dr. No and rescues the barely clad Ursula Andress, all without raising a wrinkle in his perfectly pressed suit. With Jack Lord and Joseph Wiseman. Directed by Terence Young. **8**

MY FAIR LADY—(2 hr. 50 min.; 1964) The spectacularly successful musical, expensively mounted and also stuffed. No one could be a better Higgins than Rex Harrison, who is, however, a bit past it. Audrey Hepburn, more a clothes peg than a clotheshorse, opens her mouth and a bird named Marni Nixon flies out. Cecil Beaton, Lerner and Loewe, a marvelous English supporting cast, and all that. Dir. George Cukor. **47**

THE PLOT AGAINST HARRY—(1 hr. 21 min.; 1969) Michael Roemer's lost-and-found movie is a bustling satirical comedy about a small-time Jewish gangster, Harry Plotnick (Martin Priest), who comes out of prison only to discover that his prosperous Bronx numbers racket has fallen apart. Even worse, Harry's upwardly mobile family seems determined to shame him into virtue. The movie teases the implacably respectable and right-minded spirit of middle-class American Jewish life. **10**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, March 20

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler in Paul Rudnick's comedy about a successful young television star who is cast in the title role of a Shakespeare-in-the-Park product of *Hamlet* and rents a Greenwich Village apartment formerly occupied by John Barrymore; directed by Michael Engler. Featured in the cast are Jane Adams, Caroline Aaron, and Adam Arkin. Monday through Thursday at 8 and Saturday at 2, $10 to $39; Friday and Saturday at 8, $12.50 to $39.50; Wednesday at 2, $7.50 to $37.50. Previews start 3/18 prior to an 4/8 opening. At the **Walter Kerr Theater**, 219 West Forty-eighth Street (582-4022). 2 hrs.

Saturday, March 23

MISS SAIGON—Musical, with score by Claude-Michel Schonberg, lyrics by Alain Boublil and Richard Maltby, Jr., directed by Nicholas Hytner. It tells a tragic story of love and self-sacrifice involving a young Vietnamese girl and an American soldier at the time of the fall of Saigon. With Jonathan Pryce, Lea Salonga (in the role of Kim), Hinton Battle, Willy Falk, Liz Callaway, and Barry K. Bernal. Kam Cheng plays 'Kim' at certain performances. Wednesday-Saturday at 8, Wednesday and Saturday at 2; $30-$100. 102 $15 student seats available for Monday-Thursday with valid I.D.s at box-office, two to a person, subject to availability. Previews begin 3/23 prior to an 4/11 opening. **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. and 45 mins. **IRLS**

Now Playing

THE BIG LOVE—Tracey Ullman plays Florence Aadland (mother of Errol Flynn's pal Beverly), in a one-woman show based on the book of the same name by Mrs. Aadland, and focusing on the "behind-the-headlines" story of the affair; directed by Jay Presson Allen. Tuesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3; $32.50-$45. At the **Plymouth,** 236 West Forty-fifth Street (239-6200). 2 hrs. **IRLS**

BUDDY—*The Buddy Holly Story*. Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater**, 225 West Forty-fourth Street (239-6200). 2 hrs. 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Susan Terry, Beverly Leech, Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia Theater**, 245 West 52nd Street (246-0102). 2 hr. 30 min. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. With Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, Gary Schwartz. Tuesday-Saturday at 8, Wed. & Sat. at 2, Sunday at 3; $25-$55. **Gershwin Theater**, 51st Street west of Broadway (586-6510). 2 hr. 40 min. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (ballerina), John Schneider (Baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (the confidante), Pierre Dulaine (the gigolo), and Yvonne Marceau (the countess). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $40 to $60. Opened: 11/12/89. At the **Martin Beck**, 302 West 45th Street (246-0102). 2 hrs. ● **IRLS**

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater**, 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking new play, set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and with her family, runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to earn money by selling scrap iron. The ensemble acting, featuring Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $42.50. At the **Richard Rodgers Theater**, 226 West Forty-sixth Street (246-0102). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert DuSold, J. Mark McVey (as Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Ed Dixon, Evalyn Baron, Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday-Saturday at 8, Sunday at 3, Saturday at 2; $25-$60; Wednesday at 2, $25-$50. Opened: 3/12/87. 200 $16 tickets available at the b.o.Monday-Thursday for those with valid I.D.s. **Imperial**, 249 West 45th Street (239-6200). 3 hr. 15 min. ● ● **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, Afi McClendon. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50-$50. Playwrights Horizons at the **Booth Theater,** 222 West 45th Street (239-6200). 90 min. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. **Majestic Theater**, 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

PRELUDE TO A KISS—John Dossett, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Pete Tyler, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hr. 15 min. **IRLS**

SHADOWLANDS—Nigel Hawthorne and Jane Alexander star in William Nicholson's romantic new play dealing with the true love story of C. S. Lewis and Joy Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. Featured in the cast are Michael Allinson, Robin Chadwick, Mary Layne, Paul Sparer, Edmund Davys, Hugh A. Rose, Jonathan Gold, and Ian Westerfer. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $42.50; Wednesday at 2, $27.50 to $37.50. Opened: 11/11/90. **Brooks Atkinson Theater**, 256 West 47th Street (719-4099). 2 hr. 30 min. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until...; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Laura Linney, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35 to $45. At the **Vivian Beaumont Theater,** in Lincoln Center, 150 West Sixty-fifth Street (239-6200). *1 hr. and 30 mins.* **IRLS**

THE SPEED OF DARKNESS—Steve Tesich's new play stars Len Cariou and Stephen Lang and focuses on a Vietnam veteran, now a successful contractor, who is forced to come to terms with his war and post-war experiences; directed by Robert Falls. With Robert Sean Leonard, Lisa Eichhorn,Kathryn Erbe. Monday-Saturday at 8, Wednesday and Saturday at 2; $12-$24. **Belasco Theater,** 111 West Forty-fourth Street (239-6200). 2 hrs. and 15 mins.

TAKING STEPS—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt family harmony, focuses on three floors of an English country manor; directed by Alan Strachan. Featured in the cast are Christopher Benjamin, Spike McClure, Jane Summerhays, Pippa Pearthree, Bill Buell, and Jonathan Hogan. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36-$40. At the **Circle in the Square** (uptown), Broadway and West 50th Street (239-6200). 2 hrs. 35 mins.

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADVICE FROM A CATERPILLAR—Douglas Carter Beane's comedy stars Ally Sheedy as a successful video artist who finds love where she never expected it. Play is set in the East Village and at a cottage in upstate New York. Edgar Lansbury (Angela's brother) directs the production. With David Lansbury (Angela's nephew), Harley Venton, Dennis Christopher. Tuesday through Thursday at 8, Friday and Saturday at 6 and 9, Sunday at 3 & 7; $30 to $32.50; from 3/26.**Lucille Lortel Theater,** 121 Christopher Street (924-8782).

AND THE WORLD GOES 'ROUND—*The Songs of Kander and Ebb.* A musical entertainment celebreating the twenty-six-year body of works of the composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, and Karen Ziemba. Tuesday through Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $35. At the **Westside Repertory Theater,** 407 West Forty-third Street (246-6351).

THE BALM YARD—Foxie Roker stars in Don Kinch's play, directed by Shauneille Perry, choreography by Thomas Pinnock. Set in the West Indies, with music (that of the African-American Diaspora and the Caribbean) it follows the rise of an island resident to the position of Prime Minister and, eventually, his corruption. With Trevor Thomas, Kim Weston-Moran, Harry Burney, Irene Datcher, Dana Manno, Ras Tesfar. Wednesday-Saturday at 8, Saturday and Sunday at 3; $16. New Federal Theater production, **Riverside Church,** 91 Claremont Avenue (869-3530).

BELLE REPRIEVE—All-womam cast/creators include Bette Bourne, Peggy Shaw, Lois Weaver, and Precious Pearl; musical accompaniment by Laka Daisical. It's a musical send-up of Tennessee Williams's *A Streetcar Named Desire.* Thursday, Friday, Sunday, Monday at 8, Saturday at 7 and 10:15; $15 to $18; through 3/31. A Split Britches production at **One Dream Theater,** 232 West Broadway (274-1450).

BLUE HEAT—A multi-media theater piece written, directed, and designed by John Jesurun, exploring the dimensions of non-verbal communication. Featured in the cast are Oscar de la Fe Colon, Sanghi Wagner, Divina Cook, Eileen Vega, Larry Tighe, and Michael Tighe. Wednesday through Saturday at 8, Sunday at 3; through 3/24; $12. At the **INTAR Two Theater,** 508 West Fifty-third Street (279-4200).

BODONI COUNTY—Musical, with book and lyrics by Frank Gagliano and score by Claibe Richardson, shows a slice of contemporary suburban American life; directed by Andre Ernotte. Featured in the cast are Sally Mayes, Veanne Cox, Mary Beth Piel, Lyn Greene, Tom Wood, Stephen Geoffreys, and John Kildahl. Tuesday, Thursday, Friday, and Saturday at 8; Sunday at 3, through 3/30 (added performances 3/27 at 8, 3/30 at 3); $17 to $20. At the **Vineyard Theater,** 309 East Twenty-sixth Street (353-3874).

CANDIDA—Laurie Kennedy has the title role in this G. B. Shaw classic about a suburban London matron in the 1890s who must choose between her husband and an eighteen-year-old poet; directed by Gus Kaikkonen. Featured in the cast are Guy Paul, Victor Raider-Wexler, Christopher Mixon, and Alice White. Thursday and Friday at 8, Wednesday and Saturday at 2 and 8, Sunday at 3; $20 to $24; through 4/31. A Riverside Shakespeare Company production at **Playhouse 91,** 316 East Ninety-first Street (831-2000).

CARREÑO—Pamela Ross *stars in this play, with music,* based on the life of the Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917). Wednesday-Saturday at 8, Wednesday &Saturday at 2, Sunday at 3 & 7; in Spanish Thursdays; $27.50. **INTAR Theater,** 420 West Forty-second Street (279-4200).

CHAIKIN DOUBLE BILL—Joseph Chaikin in *Strucken Dumb* (which he co-authored with Jean-Claude van Itallie), and *The War in Heaven* (which he co-authored with Sam Shepard), both plays expressive of a cataclysm in Chaikin's life when he had a stroke during the course of his third heart operation, and both directed by Nancy Gabor. Tuesday through Saturday at 7:30, Sunday at 3; $24; 3/19 through 4/7. In repertory with the on-going *Mambo Mouth.* **American Place Theater,** 111 West 46th Street (840-3074).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater,** 15 Vandam Street (924-1120).

THE DON JUAN AND THE NON DON JUAN—Musical, with book and lyrics by James Milton and David Goldstein, music by Neil Radisch and Evan Vionoulis, play is based on the works of Marvin Cohen, and tells *of the odyssey of two men* (played *by one actor)* in search of love in the big city. Tuesday, Thursday, Friday, and Saturday at 8, Sunday at 3; 4/12 through 29; $17 to $20. At the **Vineyard Theater,** 309 East Twenty-sixth Street (353-3874).

DOUBLE BILL—Arthur Schnitzler's one-acters: *Countess Mitzi,* about a famous actress who longs to retire from the stage and marry; directed by Tom Bloom; *The Farewell Supper* tells of a ballerina who adores the charms of men as well as champagne; directed by Frank Geraci. Through 3/23; Wednesday through Friday at 8, *Saturday at 5 and 9;* $12. *At the* **Pearl Theater,** 125 West 22nd Street (645-7708).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. *At the* **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

A FIERCE ATTACHMENT—A one-woman play adapted by Edward M. Cohen based on the memoir by prize-winning journalist Vivian Gornick & starring Tovah Feldshuh. The writer battles often with her old-fashioned mother about money, love, & politics. Tuesday, Wednesday, Thursday, & Saturday at 8, Sunday at 2 and 5:30; $19 to $22; through 3/24. At the **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

FORBIDDEN BROADWAY 1991—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Bob Rogerson; and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing according to Broadway offerings. Wednesday through Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—Musical comedy, written & directed by Stuart Ross, about a semi-pro harmony group tour cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. With Larry Rabin, Stan Chandler, Guy Stroman, David Engel. Wednesday & Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30 to $35. Opened: 5/20/90. At **Steve McGraw's,** 158 West 72nd Street (595-7400). ●

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—A revival of the musical, with book by Burt Shevelove and Larry Gelbart, and music and lyrics by Stephen Sondheim, directed by Pamela Hunt, is a loose adaptation of several plays by Plautus and centers around the slave Pseudolus (played by Lonny Price) and his attempts to win his freedom. Featured in the cast are Jason Graae, Isabel Rose, Tony Aylward, John Dietrich, Chris Callen, Jeffrey Herbst, Hope Harris, Denise LeDonne, Jim Harder, Mark DeNoia, Deborah Graham, Valerie Macklin, Ken Parks, Barry Finkel, and John Remme. 3/22 to 4/28; $12 (phone theater for specifics). At the **York Theater,** 2 East Ninetieth Street (534-5366).

HASTY PUDDING THEATRICAL—Hervard, this year, sends us *Safari Sagoodi,* a brand new show with its all-male cast in an original musical (they're all famous for heavy punning and a kickline finale), set in 1940 Hollywood. 3/22 at 8, 3/23 at 5 and 9; $18-$20. At **Symphony Space,** 95th Street and Broadway (864-5400).

HENRY IV—Parts I and II (performed in repertory; phone theater for dates and times) chronicle England's transition from medievalism to modernity; directed by Jo-Anne Akalaitis; music by Philip Glass. Larry Bryggman plays King Henry, Thomas Gibson is Prince Hal, Jared Harris has the role of Hotspur, Louis Zorich is Falstaff, and Ruth Maleczech plays the part of Mistress Quickly. A further cast of thirty-one is featured in both plays. Through 4/7; Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $30 *(or $50 for a ticket to both parts). At the* **Public Theater,** 425 Lafayette Street (598-7150).

I CAN GET IT FOR YOU WHOLESALE—A thirtieth-anniversary revival of the highly successful Harold Rome-Jerome Weidman musical, directed by Richard Sabellico. Featured in the cast are Evan Pappas, Vicki Lewis, Patti Karr, Jim Bracchitta, Richard Levine, Lola Powers, Sam Brent Riegel, Carolee Carmello, and Deborah Carlson. The story follows the rise of a ruthless, success-starved guy as he makes his way to the top of the garment industry. Tuesday through Saturday at 8, Sunday at 2 and 7; $30. An American Jewish Theater production at the **Susan Bloch Theater,** 307 West Twenty-sixth Street (633-9797).

JEKYLL IN CHAMBER—A music-theater piece based on the Robert Louis Stevensn classic; directed by Joann Green; music by Brad Ellis. Frank Licato as Jekyll-/Hyde heads the multi-racial cast. Tuesday through Saturday at 8, Saturday at 3; through 23; $12. A Playwrights Preview production at the **Mazur Theater,** 555 East Ninetieth Street (996-7287).

JUDGMENT DAY—A revival of Odon von Horvath's play, set in a world torn apart by joblessness, increasing inflation, and governmental inefficiency; directed by Edward Berkeley. Thursday, Friday, Monday at 8, Saturday at 3 and 8, Sunday at 3; through 3/24; $12. A Willow Cabin Theater production at the **Samuel Beckett Theater,** 412 West 42nd Street (886-1889).

THE KINGFISH—John McConnell stars in Larry L. King's portrait of Huey P. Long, one of the most colorful and controversial figures in our political history; directed by Perry Martin. Thursday-Saturday at 8, Wednesday at 2, Saturday and Sunday at 3; $25-$30; from 3/24. Claudet & Christen production, **John Houseman,** 450 West 42nd Street (564-8038).

THE LEARNED LADIES—Jean Stapleton stars in Moliére's play about a woman hopelessly infatuated with a pseudo-intellectual poet; directed by Richard Seyd, and featuring Peter Francis James, Julia Gibson, Peter Bartlett, and Georgine Hall. Through 4/7; Tuesday through Saturday at 8, Sunday at 2 and 8; $22-$24. **CSC Repertory,** 136 East 13th Street (677-4210).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LISTEN TO ME—Gertrude Stein's 'game' play is an existential vaudeville about time, space, and meaning, in a universe where all things are relative; directed by Cheryl Faver. With Brennan Murphy, Suzy Fay, Bruce Katzman, Joseph Fuqua, Kirk Jackson. 3/19 at 8 ($25); then 3/20-31, Tuesday-Saturday at 8, Saturday & Sunday at 2 ($12). A Gertrude Stein production, at **Ohio Theater**, 66 Wooster Street (662-4495).

THE LITTLE TOMMY PARKER CELEBRATED COLORED MINSTREL SHOW—Carlyle Brown's play, directed by Douglas Turner Ward (also featured in the cast), depicts the lives of black performers at the turn of the century, their trials, aspirations, and tenacity. The cast of six also includes O. L. Duke and Charles Weldon. Through 3/31: Thursday, Friday, Saturday at 8, Saturday at 3, Sunday at 3 and 7 (Wednesday at 3 and 8 on 3/20 and 27 only); $25 to $28. A Negro Ensemble Company production at **The Master Theater**, 310 Riverside Drive at West 103rd Street (663-8170).

MACBETH—This Shakespeare classic is set in the 1927 Chicago underworld; directed by A. M. Raychel. With Dennis Hayes as Macbeth, Abby White as Lady Macbeth, Davi Warren, Vin Knight, Steven McElroy, N. Richard Arif, Dorie Scherma, Roseann Kitson, and Patricia Tzermias. Thursday, Friday, and Saturday at 8:30; Saturday at 2:30; through 4/6; $15. **Theater-Studio**, 750 Eighth Avenue (719-0500).

THE MAIDS—An all-male production of Jean Genet's modern classic, wherein two sisters, the maids of a young and beautiful mistress struggle to escape the unbearable degredation of their positions and their own self-disgust through a deadly game of make-believe; directed by Anne de Mare. Featured in the cast are Alfred Preisser, Paul Todaro, and David Walters. Wednesday through Saturday at 8; $10; through 4/20. An Independent Theater Company production at the **House of Candles**, 99 Stanton Street (353-3088).

MAMA, I WANT TO SING—Desiree Coleman-Jackson stars in this fine gospel musical by Vy Higginsen who also narrates, with Kenneth Wydro and Doris Troy, about a girl in the choir who dreams of becoming a pop singer; Saturday at 5. In repertory with *Mama, I Want to Sing, Part II,* Friday at 8, Saturday at 2 and 8, Sunday at 5; Sunday at 3, with a 20-member cast and 18 new gospel, rhythm and blues, and pop songs by Wesley Naylor; through 3/30. **Heckscher**, 5th Avenue at 104th Street (534-2804). ● ●

MAMBO MOUTH—Play written and performed by John Leguizamo whose world of provocative Latino street characters are revealed in detail; directed by Peter Askin. Wednesday-Friday at 8, Saturday at 7 and 10; Sunday at 3; $18.50-$22. At the **American Place Theater**, 111 West Forty-sixth Street (840-3074).

MARIA—Singer/actress Elinor Amlen wrote and performs in this one-woman play about Maria Callas, alone in Paris, who reflects on her life before, during, and after her involvement with Ari Onassis; accompanied at the piano by Daniel Faltus; Peter Schlosser directs. 3/17, 4/14, 21, 28, at 7:30; $15. At **Theater 22**, 54 West Twenty-second Street (580-3316).

MR. DOOM—Ward Morehouse 111's play about former lovers, both actors, who are reunited briefly in a small southern town in 1928; directed by Will Lieberson. Featured in the cast are Martha Whitehead, Peter Thomson, Lynn Wilson, Stan Taub, Tom Lytel, and Steve Shoup. Tuesday through Friday at 8, Saturday at 3 & 8, Sunday at 3; $10; through 3/28. At the **Kaufman Theater**, 534 West 42nd Street (563-1684).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show in order to raise money for a noble cause. With Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

OCCASIONAL GRACE—Written by Michael Ahn, Neena Beber, Magdalia Cruz, and Talvin Wilks, a play with music and a cast of thirty-five about several city dwellers as they seek spiritual meaning and faith; directed by Bill Rauch. 3/20, 21, 22, 23, at 8; $20. **St. Luke's,** 308 West Forty-sixth Street (274-8123).

OTHER PEOPLE'S MONEY—Steven Keats in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and expertly crafted; about the efforts of aNew England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. With Priscilla Lopez, Lenka Peterson, Arch Johnson, James Murtaugh. Tuesday-Friday at 8, Saturday at 7 & 10, Sunday at 3 & 7; $35. **Minetta Lane**, 18 Minetta Lane (420-8000). ● ●

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Monday, Thursday-Saturday at 8, Sunday at 3 & 7, Wednesday & Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401). ● ●

PVT. WARS—James McClure's play, directed by Sylvia Caminer, tells of three army veterans in a military hospital. With Richard Werner, Jason Werner, Adrian Basil. %15 to 3/20; then $17 to $20. Tuesday-Friday at 8, Saturday at 7 &10, Sunday at 3 & 7. **Actors Playhouse,** 100 7th Avenue South (564-8038).

PYGMALION—George Bernard Shaw's most popular comedy deals with Professor Higgins (Anthony Heald) and his effort to transform Eliza Doolittle (Madeleine Potter), a cockney flower girl, into an elegamt English duchess type; directed by Paul Weidner. Earle Hyman plays Col. Pickering, Higgins's sidekick, and Charles Keating is Eliza's father. Also in the cast: Anne Pitoniak, Page Clements, Edwin J. McDonough, Annie Murray, Willis Sparks, Pamala Tyson, Joyce Worsley. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 2; $25 to $35; through 4/21. At the**Roundabout Theater,** 100 East Seventeenth Street (420-1883).

RED SCARE ON SUNSET—Charles Busch's play, set in Hollywood in the 1950s and focusing on movie actress Mary Dale (played by Charles Busch), who finds out, to her horror, that she is married to a communist (Eeek!); directed by Kenneth Elliott. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. From 3/19 (phone theater for specifics). At the **WPA Theater**, 519 West Twenty-third Street (206-0523).

REPERTORIO ESPANOL—Simultaneous tanslations of *La Nonna*, by Robert Cossa, directed by Braulio Villare, tells of an entire family of Italian extraction which sinks into ruin as the granny literally easts them out of house and home; Pedro Calderón de la Barca's *El Alcalde de Zalamea* play dramatizing the conflict between the mayor of Zalamea and an army general, directed by René Buch; *La Casa de Bernarda Alba*, by Federico Garcia Lorca, a comedy; *Botanica,* Dolores Prida's comedy; *Los Jibaros Progresistas,* Manuel Gonzalez's musical about a Puerto Rican farm family; on a double bill with *El Huesped*, Juan Pedro Soto's play about a Puerto Rican family adjusting to life in New York; *Esperando La Carroza,* by Jacobo Langner; *La Viuda Alegre*, Franz Lehar's operetta, translated into Spanish. Phone for specifics as to times and dates, also particulars as to zarzuelas, dance, etc. Plays are $15 and musicals are $20. At the **Gramercy Arts Theater,** 138 East Twenty-seventh Street (889-2850).

REMEMBRANCE—Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower who is visiting the grave of his son in Belfast where the latters was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Featured in the cast are Ellen Tobie, Ann Dowd, John Finn, and Terry Donnelly, as their respective children. A close and heart-felt friendship ensues. Wednesday through Friday at 8, $25; Saturday at 8 and Saturday and Sunday Sunday at 2; $27.50. At the **Irish Arts Theater**, 553 West Fifty-first Street (757-3318).

ROAD TO NIRVANA—Arthur Kopit's satire on the art of the Hollywood deal wherein two producers (Jon Polito and Peter Riegert) of towering ambition and sinking morals compete for a deal to end all deals; directed by Jim Simpson. With Saundra Santiago, James Puig, Anna Thomson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $23 to $30; through 3/24. **At the Circle Repertory Theater Downtown**, 99 Seventh Avenue South (924-7100).

ROMAN SPECTACLE—David Michael Gallagher's play pits the dissolute teenage Emperor Heliogabalus against his mother, the regent Symiamira, in a life-and-death struggle for power of the Empire; directed by the author. Tuesday through Friday at 8; 3/12 to 4/5, and 4/13 to 28; $15. At the **Wings in the Archive**, 154 Christopher Street (627-2961).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of her book which served as a call to women of the world to declare their independence, talent, and freedom to control their own destinies; adapted and directed by Patrick Garland, who nowhere betrayed the work's essence and tone. Atkins gives a performance all muscle and bounce and is simply magnificent. The show combines great ideas, inspired acting, and provides a helluva good time. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 and $30. At the **Lamb's Theater,** (mainstage) 130 West Forty-fourth Street (997-1780).

ROOM SERVICE—A revival of Allen Boretz and John Murray's highly successful farce combining the hysteria of Broadway house management and shoestring productions; directed by Christopher Cart. Thursday through Saturday at 8, Saturday and Sunday at 2; through 3/24; $15. At **St. Bart's Playhouse**, Park Avenue at Fiftieth Street (751-1616).

THE ROTHSCHILDS—Mike Burstyn is the star of the musical by Jerry Bock, with lyrics by Sheldon Harnick, and book by Sherman Yellen, based on Frederick Morton's biography, which traces the rise of a man from the Frankfurt ghetto, together with his five sons, who finally create the most powerful banking houses of Europe; directed by Lonny Price. Featured in the cast are John Loprieno, Ray Wills, Charles Rubey, Nick Corley, and David Cantor. Wednesday at 2:30 and 8, Thursday and Friday at 8, Saturday at 2:30 and 8, Sunday at 2:30 and 6:30; $35 to $37. Opened: 2/25/90. At the **Circle in the Square Downtown Theater**, 159 Bleecker Street (254-6330). ●

SABINA AND LUCRECIA—Alberto Adellach's play, with Cordelia Gonzalez, Nancy Walsh, and Tatiana Vecino; directed by Alba Oms, about two women refugees from an asylum whose views of reality crash with each other. English performances Wednesday-Friday at 8;, Spanish performances Saturday & Sunday at 2:30 & 8; $10-$15.**Puerto Rican Traveling Theater**, 304 West Forty-seventh Street (354-1293).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Featured in the cast are Sarah Knapp, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Susan Mansur, and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Little Theater,** 130 West Forty-fourth Street (997-1780).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play aboutthe struggle between an "old world" father and his American children for control of their family-owned publishing house; directed by Daniel Sullivan. With Patrick Breen, Maria Tucci, Sarah Jessica Parker, Jon Tenney, Ron Rifkin. Tuesday-Friday at 8, Saturday at 3 & 8, Sunday at 3 & 7; $22 & $24. Playwrights Horizons production at its **Mainstage Theater,** 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's play, set in Australia, with Richard Venture, Neil Maffin, Matthew Ryan, Phyllis Somerville; and directed by Kevin Dowling, tells of an unconditional love story about a father and his son. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50-$32.50. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

THE UNIVERSAL WOLF—(And Other Short Plays): Series will be played on alternate days. Program A: Mary Sue Price's *That Midnight Rodeo*, directed by Melanie Joseph; Rose Lowinger's *The Encanto File*, directed by Melia Bensussen; Caridad Svich's *But There Are Fires*, directed by Susana Tubert. Program B: Sally Nemeth's *Pagan Day*, directed by Melanie Joseph; Marlene Meyer's *Relativity*, also directed by Melanie Joseph; Joan Shenkar's *The Universal Wolf,* directed by Virlana Tacz. Tuesday through Saturday at 8; Saturday at 2, Sunday at 3; $20. 3/19 through 4/14. Phone Theater for specific dates. **Judith Anderson Theater**, 422 West Forty-second Street (768-4334).

WHEN WE DEAD AWAKEN—Henrik Ibsen's drama, directed by Eve Adamson, about an aging artist (Arnold Rubeck) who encounters a mysterious woman (Angela Vitale) as well as his lost youth, and their voyage from a resort into the wild mountainside; through 3/29; Thursday-Saturday at 8, Sunday at 3; $16; directed by Robert Hupp. Jean Cocteau Repertory production, **Bouwerie Lane**, 330 Bowery (677-0060).

WOYZECK—Craig Smith in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; in a double bill with Büchner's *Leonce and Lena*, played by Mark Waterman and Angela Vitale, about an idle young prince's quest for his romantic ideal. Thursday through Saturday at 8, Sunday at 3; $16; through 4/27. With Harris Berlinsky, Elise Stone, Betty Burdick, Grant Neale, David Cheaney, Bill Mitchell, Francis Henry, Joe Menino; in repertory with *When We Dead Awaken* (which see; closes 3/29). Jean Cocteau at **Bouwerie Lane,** 330 Bowery (677-0060).

OFF OFF BROADWAY

ANGEL CITY—Sam Shepard's play is set in a Hollywood run amok, where rampant greed and unbridled ambition have taken hole, transforming to-notch producers into lizard-like fiends; directed by Catherine Patterson. Featured in the cast are Pierre Brulatour, Thomas Davison, Katie MacNichol, Susan Ziegler, Philip Suraci, Michael Albala, Joan Bruemmer, and Maria Ellingsen. Thursday through Sunday at 8, Saturdays at 8 and 10; $10; 4/4–14. A Suspension of Disbelief Production at the **Theater ReGenesis,** Second Avenue and Ninth Street (473–4199).

BLUES IN RAGS—Written and directed by Markata Kimbrell and set in the streets of New York City, play is about a theater troupe of three actresses who find inspiration for the troupe's new production in the lives of the homeless. Blues and jazz score by Nick Cosco, *sets by Parisian painter Remy Tessler; choreogrpahy* by Marcia Donalds. Thursday through Saturday at 7:30, Sunday at 3; $8; through 4/21. At the **New Federal Theater**, 466 Grand Street (593–0400).

CAMP LOGAN—Celeste Bradford Walker's play about the all-black 24th Infantry Division stationed at Camp Logan at the beginning of World War I; directed by Yujuan Carrier-Anderson. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $8 to $12; through 3/31. At the **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (1/718–636–0918).

THE CHERRY ORCHARD—*Anton Chekhov probes* human frailities in his play focusingon the inevitable changes caused by reversals of fortune; directed by Lucy Keyes. Thursday through Saturday at 8, Sunday at 3; $10; through 4/21. **Westside Repertory Theater**, 252 West 81st Street (874–7290).

THE COMPUTERIZATION OF BYRON KEATS—Susan Cummins Hu's play, directed by Robert Armin, about the last hold-out against the conmputer age who has now fallen through the cracks of government bureaucracy until a woman attempts to drag him into the computer age. With Jerry Homan, Kristine Nevins, Kevin Ash, David DeWitt, George Spelman. 3/22, 23 at 8; 3/23 at 2; 3/24 at 3; $10. **Theater at St Paul and St. Andrew**, 263 West 86th Street (582–0241).

THE DIVINERS—*Jim Leonard, Jr.'s play, set in the early* '30s in a rural Indiana community which is forever changed when a backsliding preacher comes to town; directed by Brenda Lynn Bynum. With Kathleen Vestuto, Dean Bradshaw, Allan Steens, Joanna Brown, Deborah Genninger, Martin McMahan, Bill Daniels, Glo Duncan, Brian Jennings,James Jenner. Thursday- Saturday at 8; through 4/3; $10. **Oasis Theater**, 230 East Ninth Street (673–3706).

EDDIE GOES TO POETRY CITY—Richard Foreman's play, which he wrote, directed, designed, about a city which is at once a land of life, death, self-discovery. With Kyle deCamp, Henry Stram,Camp, Henry Stram, Brian Delate, Rebecca Ellens. Wednesday-Sunday at 7:30; 4/3–28; $10–$12. **La MaMa Annx Theater**, 74A East 4th Street (475–7710).

AN EVENING IN THE BEDROOM—Three French playlets of romance and adventure written by Guy de Maupassant, *In the edroom, The Signal, and The Story of a Farm Girl*, adapted for the stage and directed by Harv Dean. With Leigh Grisworld, Elizabeth Mialaret, Maeve Maran, Ellen Turkelson. Wednesday-Saturday at 8, Sunday at 3; $10; 3/20–4/28. At the **Second Studio**, 163 West Twenty-Third Street (463–7050).

THE FEVER—Wallace Shawn's monologue ia about the differences of rich and poor, the apathy of the privileged, and a man's awakening to horrors of repression in an authoritarian regime. Thursday through Sunday at 8; $10; 3/21 to 31. **First Floor Theater** at La MaMa E.T.C., 74A East Fourth Street (475–7710).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696–8585).

GHOSTS—John O'Keefe's play that takes a chilling journey to explore why some anxious spirits get caught *between this world and the next, struggling for* meaning and redemption; directed by Robert Mariah. With Gay Studebaker, Lisa Gilman, Mark Schulte, Gretchen Krich, Doug Prochilo. Wednesday-Saturday at 8; $10; through 3/30. South Manhattan Theater at **Rapp Mainstage**, 220 East 4th Street (941–8060).

INTO THE WOODS—Fully-staged revival of the Stephen Sondheim musical, with book by James Lapine; directed by Michael French; a fantasy for grown-ups, wherein all the fairy-tale characters meet in the beautiful yet perilous forest. 3/21, 22, 23, at 8; $10. **Haft Auditorium** at Fashion Institute of Technology, 227 West Twenty-seventh Street (760-7432).

IONESCO TIMES TWO—One-acters by absurdist master *Eugene Ionesco, directed by Glenn Paris.* Thursday through Sunday at 8, Saturday and Sunday at 2; 3/21 to 24; suggested contribution $5. **Roundabout Theater**, 100 East Seventeenth Street (420–1360).

THE JERSEY GIRLS—Comedy, written and directed by Larry Manogue, and featuring in the cast William White, Laurie Girion, Christine Campbell, and Veronica Ferran, telling of two girls from New Jersey who move to California and leave a close friend behind. 3/21, 22, 23, 4/4, 5, 6 at 8; $10. At **Theater 603**, 311 West Forty-third Street (924–0077).

LINE—*Israel Horovitz's play about 5 people who want* to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675–6677). ● ●

LOOT—The late Joe Orton's farce about money, murder, and "mummy"; directed by Steven Keim. Featured in the cast are Adam Cunningham, Ted Rooney, Anthony John Lizzul, Allyson Suprenant, and Bill Roulet. Thursday through Saturday at 8, Sunday at 3; through 3/24; $10. A Perkasie production at the **Village Theater**, 133 West 22nd Street (924–8699).

NATURAL AFFECTION—Williiam Inge's 1963 drama, focuses on the emotional choices a woman must make when her 17-year-old son is released from reform school and moves in with her and her live-in boyfriend; directed by Laura Sulborski. With Suzette Breitbart, Tim Corcoran, Robert Yocum, David Sitler, Mallory Morris, and Carolyn Popp. Thursday-Saturday at 8, Saturday at 2; $10; through 3/30. **29th Street Theater**, 212 West 29th Street (465–0575).

THE OLD MAID—Zoe Akins's Pulitzer Prize-winning adaptation of Edith Wharton's novella, set in Gramercy Park *at the turn of the century, directed* by Derek Todd; a tale of two cousins unwillingly bound together by their love for one child, and the scandalous secret they share. With Barrie Balter, Marc Wolf, Nancy Castle, Kathleen Warner, Joanne Comerford, Seth Newfield, Michael Connors, Colette Corry, Seth Newfeld, and Whitney Kaufman. Thursday-Saturday at 8, Sunday at 3; through 3/30; $10. The Art and Work Ensemble production at the **Synchronicity Space Theater**, at 55 Mercer Street (925–3960).

THE PROPER FIT—The show, directed and designed by Susan Young with a committee, takes a look at work-life in New York's garment district. Setting is a ready-to-wear clothing company. 3/21–23, 28–30 at 8; $8. **WOW,** 59 East 4th Street (460–8067).

RULES OF CIVILITY—*(And Decent Behavior in Company and Conversation)*. George Washington's codification of the norms of human intercourse; adapted and directed by Hanon Reznikov. Wednesday through Sunday at 8; $10; Wednesday and Thursday are pay-what-you-can; through 3/27. At the **The Living Theater**, 272 East Third Street (979–0604).

SKIRTING THE ISSUES—An entertainment with music, written by an ensemble of ten, with choreography by Dean Gray, directed by Maggie Lally, and additional music by Jonathan Larson. Synopsis: The post-Barbie generation takes aim at everything, from A to Z. Featured in the cast are April Armstrong, Vivian Morrison, Wendy Binkowitz, Laura Yengo, Beth Boone, Tracy Cole, Donna Karger, and Rene Flemings. *Thursday at 8, Friday and Saturday at 8 and 10;* through 3/23. At the **New York Repertory Theater**, 162 West Eighty-third Street (580–6973).

STATE-OF-THE-ART—Charles Waxberg's play about the effects of television on our capability to communicate with each other; directed by John Eisner. Featured in the cast are Jennifer Dorr White, John Miskulin, Michael Hirsch, Cynthia Babak, Judy Grafe, Rica Martens, John Heath Stewart, and Mark Wilson. Tuesday through Saturday at 8, Saturday and Sunday at 4; $10; 3/19–24. **Theater 224**, 224 Waverly Place (749–0559).

STEALING SOULS—A vaudevilLian "kaleidoscope", conceived and written by Mira-Lani Oglesby, about art, crime, art in the name of crime, crime in the name of art, etc. Bring your camera, if you like. Thursday through Sunday at 8, Sunday at 3; $10; through 3/31. At **Regenesis Theater**, St. Mark's Church in the Bowery, 131 East Tenth Street (967–7711).

THE SUBLIME SCANDAL—Max G. Weine's comedy concerns the dilemma of a loving man enamored of two seductive, strong-willed women, each of whom will *brook no rival. Featured in the cast are Deloria Ruyle,* Sandra Manos, Cynthia Robin, and Bryan McCormack. Friday and Saturday at 8, Sunday at 3; $10; through 3/15, 16, 17, 22, 23, 24, 29, 30, 31. A Lovejoy Theater Company production at **Studio #305**, 119 West Twenty-third Street (874–4758).

SUNDAY IN THE PARK WITH GEORGE—A revival of the musical by Stephen Sondheim and James Lapine celebrates the painter George Seurat's masterpiece of La Grande Jatte, and is a fictitious account of the artist's life; directed by Mark Huffman. Thursday through Saturday, 3/28 through 4/6, with matinees Saturdays at 2; $10. An a N.Y.U. production at the **New York University Theater,** 35 West 4th Street (998–5278).

THE TEMPEST—Shakespeare's exploration of Romance, Revenge, and Reconciliation; directed by Tony Rust, With William Christ, Julie Rapoport, Dexter Jones, Henry Hayward, Florence Sturgeon, Denni Lee Hedges, Kevin Hills, Michael Kumor, Dawna Bailey, Philip Douglas, Tim Zay, Virginia Frazier, Donald Sadler, Dexter Jones, Michael Burgi, Janet Rust. Thursday-Saturday at 8, Sunday at 2; through 3/24; $10. Quinapalus Theater production at the **Walker Street Theater**, 46 Walker Street (228–4321).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, *with Italian buffet, champagne,* and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279–4200).

TRIPLE BILL—Playlets based on the theme "Rebels With a Cause:" Stephen Bittrich's *Sir?*, directed by Marc Raphael; Matias Montes Huidobra's *The Guillotine*, directed by Jeannie Dobie; Scott Tobin's *Fool in the West,* directed by Thomas P. Keough; with a cast of 14. 3/20 through 4/7. Wednesday through Saturday at 8, Sunday at 3 (no show 3/3); $10. **Pulse Ensemble Theater**, 870 Sixth Avenue (213–0231).

THE TURNIP TALKS—Larry Myers's *Lincoln: The Man, the Car, and the Tunnel;* Richard Holland's *Doing the Numbers,* and Alan Minieri's *Your Life Is a Feature Film*. Monday-Saturday at 8, Sunday at 7; $10; through 3/24. Turnip Festival production at **Sanford Meisner Theater**, 164 11th Avenue (724–0278).

TWO ONE-ACTERS—Fred Newman's *Mr. Hirsch Died Yesterday*, about childhood in a Jewish ghetto, and *The Store: One Block East of Jerome*, about working-class girls becoming women,based on a short story by Fred Newman. Thursday-Saturday at 8, Sunday at 3; through 3/31; $15. **The Castillo Cultural Center,** 500 Greenwich Street (941–5800).

TWO PLAYLETS—*The Afterbath,* written and directed by Polly Segal, followed by *The Male Appetite*, written and directed by Valentina Fratti; withMartha MacCallum, Sarah Brown, Ibi Janko, Leslie Buxbaum, Sally Frontman, Christopher Campbell, Katherine Donohue. Thursday-Saturday at 8, Sunday at 3; through 3/24; $10. Miranda production at **Alice's Fourth Floor**, 432 West 42nd Street (721–6101).

VERDICT—A murder mystery by Agatha Christie involving her usual blend of wit, suspense, intrigue, murder, and romance; directed by Fred Fondren. Featured in the cast are Olga Bagnasco, Gladys Fleischman, Missy Hart, Michael Boland, Stephen Broker, Walter Walker, and Carol Crispo. Wednesday through Saturday at 8; through 4/20; $10. **Prometheus Theater**, 239 East Fifth Street (477–8689).

A WALK ON LAKE ERIE—Heather McCutchen's docudrama is about the mysterious disappearance of a small boy in Cleveland; directed by Randy Rollison. With George Vlachos, John Augustine, Chuck Montgomery, Sal Barone, Gary Kimble, Karen DiConcetto, Lillian Jenkins, Louis Falk, Daniel Harrison, Melissa Hurst. Wednesday-Sunday at 8, through 3/24; $12. **HOME,** 44 Walker Street (431–7434).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880–0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HANNELORE BARON—Collages and box constructions by this artist who died in 1987; through 4/20. Mathes, 851 Madison Ave. (249-3600).

RALSTON CRAWFORD—Paintings, watercolors, drawings, prints, and photographs with marine themes, including images of Fisherman's Wharf, San Francisco, the docks at New Orleans, and studies of boats, fishing nets, and lobster pots at St. Gilles, a small fishing village in France; through 4/20. Hirschl & Adler, 21 E. 70th St. (535-8810).

MARIANNE ENGBERG/PIA SCHUTZMANN—Recent pinhole photographs of sea shells/Sidewalk rubbings in graphite on Japanese paper. Through 3/30. Urdang, 23 E. 74th St. (288-7004).

JOCHEN GERZ—Multi-paneled photographs with stenciled text; through 3/30. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

GARY GODBEE—Paintings of industrial landscapes; through 3/30. Cudahy's, 170 E. 75th St. (879-2405).

JOHN GRAHAM/ALFRED H. MAURER—Paintings and works on paper by both; through 4/3. Deutsch, 29 W. 57th St. (754-6660).

JOHN ADAMS GRIEFEN—Recent Color-Field paintings; through 3/30. Salander-O'Reilly, 20 E. 79th St. (879-6606).

RACHEL V. HARTLEY—Paintings of figures involved in mundane daily activities, in America and South America; through 4/13. Marbella, 28 E. 72nd St. (288-7809).

GWEN JOHN—Works from the late 1890s until the early 1930s, including a rare self-portrait, a cat drawing, studies for paintings, and watercolors that belonged to the artist's patron, John Quinn; through 3/23. Davis & Langdale, 231 E. 60th St. (838-0333).

ALEXANDER KOSOLAPOV—Silkscreened paintings that depict images of American and Soviet consumerism;through 4/6. Siegel, 24 W. 57th St. (586-0605).

MARVIN LIPOFSKY—Organic glass sculptures that incorporate Italian filigree cane work; through 3/30. Kaplan, 969 Madison Ave. (535-2407).

LUIGI LUCIONI/LOUIS LOZOWICK—Still-life paintings/Lithographs from the 1920s and early 1930s that depict industrial and urban images. Through 4/20. York, 21 E. 65th St. (772-9155).

PETER MAYER—Paintings of dogs; through 3/30. Magidson, 1070 Madison Ave. (288-0666).

JERRY MCLAUGHLIN—Recent paintings; through 4/2. Stone, 48 E. 86th St. (988-6870).

MAGDALENE ODUNDO—Ceramic works by an English-based Kenyan artist; through 3/31. Ralph, 43 E. 78th St. (288-5222).

JIM PETERS—Constructed paintings that explore "women" as a theme, made with wood, canvas, metal, glass, and found objects; through 4/20. C.D.S., 13 E. 75th St. (772-9555).

MIA WESTERLUND ROOSEN—Recent sculpture; through 4/6. Sculpture Center, 167 E. 69th St. (879-3500).

PAUL ROTTERDAM—Paintings and drawings; through 3/29. Cade, 1045 Madison Ave. (734-3670).

PAUL RUSSOTTO—Abstract paintings that contain autobiographical fragments; through 3/23. Kouros, 23 E. 73rd St. (288-5888).

SUSAN RUPERT—Works on paper that combine watercolor, graphite, and photographs; through 3/31. Books & Co., 939 Madison Ave. (737-1450).

DAVID SALLE—Recent paintings that juxtapose images from art history and popular culture; through 5/4. Gagosian, 980 Madison Ave. (744-2313).

JONATHAN SANTLOFER—Recent works on paper in acrylic, pastel, and charcoal; through 3/30. Graham Modern, 1014 Madison Ave. (535-5767).

JOHN WALKER—New abstract paintings; through 4/2. Knoedler, 19 E. 70th St. (794-0550).

MAX WEBER/WALTER PACH—Paintings, sculpture, and works on paper that explore his fascination with the human figure/Selected paintings. Through 4/6. Forum, 1018 Madison Ave. (772-7666).

57th Street Area

JOE ANDOE—Paintings of solitary images from nature; through 3/23. Blum Helman, 20 W. 57th St. (245-2888).

KAREL APPEL—New paintings that maintain his roots to the CoBrA movement, but are now exclusivelyblack and white; through 4/6. Del Re, 41 E. 57th St. (688-1843).

ANNA BIALOBRODA—Paintings that depict enlarged faces as they appear in films projected on a screen; through 4/20. McCoy, 41 E. 57th St. (319-1996).

RONNI BOGAEV/JEANNE ROVEGNO—Paintings of landscapes and still lifes inspired by a visit to Tuscany/Paintings of figures in interiors. Through 3/30. French, 41 W. 57th St. (308-6440).

CHARLES DE WOLF BROWNELL—Landscape paintings by this Hudson River School artist; through 3/23. Kennedy, 40 W. 57th St. (541-9600).

ALICE DALTON BROWN/POLLY KRAFT—Paintings, pastels, and works on paper that depict sun-dappled porches of Victorian homes in Key West, Florida and upstate New York/Recent still-life and floral paintings. Through 3/23. Fischbach, 24 W. 57th St. (759-2345).

GENEVIEVE CADIEUX—Sculpture and an installation based on photography by a Montreal-based artist; through 3/23. Kent, 41 E. 57th St. (980-9696).

WENDELL CASTLE—Recent furniture, including stack laminated "Angel Chairs" and "Pedestal Pieces"; through 4/13. Joseph, 745 Fifth Ave. (751-5500).

JOHN CHAMBERLAIN—New large-scale painted sculpture; through 4/13. Pace, 32 E. 57th St. (421-3292).

SUE COE—Paintings and drawings with political themes from the past ten years; through 5/4. St. Etienne, 24 W. 57th St. (245-6734).

JAMES COLEMAN—New works; through 3/23. Goodman, 24 W. 57th St. (977-7160).

DAVID DEWEY—Watercolors of American flags and studies of the steamship Queen Mary in Long Beach, California and Mt. Rushmore; through 3/30. Tatistcheff, 50 W. 57th St. (664-0907).

R.M. FISCHER—Ten large sculptures made with a variety of found and fabricated metals, in a series titled "Fountains"; through 3/23. Janis, 110 W. 57th St. (586-0110).

DIETER HACKER—New paintings that are conceptual investigations into the artist's studio and its role in the creative process; through 3/30. Marlborough, 40 W. 57th St. (541-4900).

BROWER HATCHER—Sculptures, drawings, panels, and prints from 1979 to the present, selected by Irving Sandler; through 5/11. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

PHILIP HERSHBERGER—Paintings that depict mysterious expanses of color that could be interior or exterior space, containing symbolic architectural elements such as doors, windows, and stairwells; through 3/30. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JOHN HIMMELFARB—Paintings that depict configurations of biomorphic forms; through 4/11. Dintenfass, 50 W. 57th St. (581-2268).

BILL JENSEN—Recent paintings; through 3/30. Washburn, 41 E. 57th St. (753-0546).

FRANCO KAPPL—Gestural abstract paintings with graffiti that use the "wall" as a motif; through 3/23. Ulysses, 41 E. 57th St. (754-4666).

COLIN LANCELY—New constructed paintings by an Australian artist; through 3/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

FRANCES LANSING—Recent paintings with heavily encrusted surfaces that suggest landcape through a combination of forms and materials; through 3/30. Daverio, 41 E. 57th St. (826-4210).

ALUN LEACH-JONES—Paintings that contain intense, colorful configurations of outlined shapes; through 4/13. Ross, 50 W. 57th St. (307-0400).

CHRIS MACDONALD—Selected drawings and a bronze sculpture; through 3/23. Baron/Boisante, 50 W. 57th St. (581-9291).

LOUISA MATTHIASDOTTIR—Recent landcape paintings of her native Iceland and still lifes and portraits painted in her New York studio; through 4/17. Schoelkopf, 50 W. 57th St. (765-3540).

JIM MELCHERT/MELISSA MEYER—A survey of ceramics, photographic works, and drawings/New large-scale paintings that investigate emotional situations, using bold colors and calligraphic brushwork. Through 3/23. Solomon, 724 Fifth Ave. (757-777).

DARRAGH PARK—Recent paintings; 3/21–4/13. De Nagy, 41 W. 57th St. (421-3780).

LIUBOV POPOVA—Constructivist paintings and drawings by this Russian Avant-Garde artist; through 4/27. Adler, 41 E. 57th St. (308-0511).

MILO REICE/FRANCISCA SUTIL—Large-scale paintings with figurative and abstract elements based on Homer's *Odyssey*/Small-scale abstract paintings with scraped and burnished surfaces. Through 3/23. Haime, 41 E. 57th St. (888-3550).

MILTON RESNICK/EVA HESSE—His "Straw" paintings of 1981–82 that continued his exploration of the physicality of paint/Works on paper that set out many of the formal and emotional concerns that would come to characterize her sculpture. Through 3/23. Miller, 41 E. 57th St. (980-5454).

PAUL ROTTERDAM—Recent paintings; through 3/23. Herstand, 24 W. 57th St. (664-1379).

EMIL SCHUMACHER/ROBERT CARACCIOLO—Recent paintings and gouaches; through 4/6/Paintings of rectangular configurations; through 3/30. Emmerich, 41 E. 57th St. (752-0124).

ERIC SLOANE—Realist landscape paintings; through 3/30. Hammer, 33 W. 57th St. (644-4400).

WILLIAM TUCKER—New sculpture; through 3/30. McKee, 745 Fifth Ave. (688-5951).

TIMOTHY WOODMAN/YASUO KUNIYOSHI—Figurative sculptural reliefs constructed of hand-cut, painted aluminum that depict figures from mythology, American history, the ballet, literature, and characters from the artist's daily life; through 4/6/Drawings of the female nude; through 3/30. Zabriskie, 724 Fifth Ave. (307-7430).

SoHo and TriBeCa

JOHN AHEARN/RIGOBERTO TORRES—Wall-mounted lifecast sculptural portraits of his neighbors in the South Bronx/Free-standing lifecast figures made in Puerto Rico over the past year. Through 3/30. Alexander, 59 Wooster St. (925-4338).

MICHAEL ASCHENBRENNER—Recent glass sculptures of bones that are stacked, wall-mounted, fragmented, or bound; through 4/6. Franklin Parrasch, 584 Broadway (925-7090).

LAN AVERBUCH—Monumental sculptures of wood, lead, stone, and copper that evoke such dichotomies as male and female, war and peace, and life and death; through 4/20. Hoffman, 429 W. Broadway (966-6676).

GREG BARSAMIAN—Kinetic sculptures set in a darkened room and illuminated by strobe lights; through 3/27. Cutler, 593 Broadway (219-1577).

LARRY BELL/KENNY SCHARF—New works in mixed-media on canvas/New paintings in acrylic and silkscreen that combine images from popular culture. Through 3/23. Shafrazi, 130 Prince St. (274-9300).

FARRELL BRICKHOUSE—Paintings on wood based on the artist's recent diving expeditions and rafting trips to the Grand Canyon and Mexico; through 4/17. Auchincloss, 558 Broadway (966-7753).

JAMES BROWN—Recent prints; through 4/6. Castelli, 578 Broadway (941-9855).

SOPHIE CALLE—Conceptual projects using photography that document anonymous subjects in activities that are usually private; through 4/20. At Luhring Augustine, 130 Prince St. (219-9600) and Hearn, 39 Wooster St. (941-7055).

ARTHUR COHEN—Recent abstract paintings; through 4/6. Rosenberg, 115 Wooster St. (431-4838).

COLETTE—Works from the 1970s and 80s; through 4/5. Rempire, 121 Greene St. (979-1111).

GREG COLSON—New wall sculptures constructed from found objects such as scraps of wood and tool boxes, plus drawings; through 3/30. Sperone Westwater, 142 Greene St. (431-3685).

ROBERT COURTRIGHT—Mask-like sculptures in cast paper and bronze and works on paper; 3/20–4/13. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

MICHAEL CRAIG-MARTIN—Wall drawings and recent paintings by this Irish-born artist; through 4/6. Nolan, 560 Broadway (925-6190).

MEG CRANSTON—Sculptures, paintings, and photographs that deal with the way people are perceived through their images; through 3/30. Wingate, 578 Broadway (966-5777).

MARK DAGLEY—Paintings and works on paper; through 3/30. Theodore, 580 Broadway (274-8260).

CAROL KREEGER DAVIDSON—Recent sculpture and drawings; through 4/6. Humphrey, 594 Broadway (529-0692).

DOROTHY DEHNER—A monumental sculpture titled "Sanctum with Window"; through 4/20. Twining, 568 Broadway (431-1830).

BEAUFORD DELANEY—Paintings, drawings, and pastels by this Black artist who was born in Knoxville, Tennessee in 1901, studied in Boston, and later moved to New York, where he became friends with James Baldwin and Henry Miller; through 3/30. Briet, 558 Broadway (334-0433).

ETIENNE DELESSERT—Imaginary portraits, on canvas and paper; through 3/30. Lustrare, 176 Prince St. (274-1880).

JOHN DRURY/SHERRY KERLIN—Sculptures composed of diverse, inexpensive materials such as pennies, plates, tin cans, and blown glass/Small-scale paintings of isolated figures in a stage-like space. Through 3/30. Sharp, 8 Spring St. (966-5888).

ELIZABETH DWORKIN—Recent abstract paintings and drawings; through 3/30. Munroe, 130 Prince St. (226-0040).

VICTOR FACCINTO—Painted constructions; through 3/30. Helander, 415 W. Broadway (966-9797).

THOMAS FELLNER/DOROTHY RUDDICK—Small-scale paintings with heavily built-up surfaces that depict a singular, floating object such as leaf/Paintings of classical imagery on panels that rest on a wooden shelf; through 3/30. Condeso/Lawler, 76 Greene St. (219-1283).

AARON FINK/ANDREA BELAG—Recent works on paper/Monotypes. Through 3/23. Beitzel, 102 Prince St. (219-2863).

LOUISE FISHMAN—New abstract paintings; through 3/23. Lennon, Weinberg, 580 Broadway (941-0012).

DAN FLAVIN—Fluorescent light sculptures created between 1967 and 1970 titled "Monuments for V. Tatlin" which are dedicated to the Russian Constructivist Vladimir Tatlin; through 3/30. Boone, 417 W. Broadway (431-1818).

BUCKMINSTER FULLER—Architectural drawings and prints; through 4/6. Burgin, 130 Prince St. (941-6435).

JOHANNES GIRARDONI—Contructed paintings; through 3/28. Haller, 415 W. Broadway (219-2500).

ANTONY GORMLEY—Recent figurative sculptures in terracotta, and an amorphous sculpture that hangs from the ceiling; 3/23–4/27. Ala, 560 Broadway (941-1990).

ODED HALAHMY—Bronze sculptures from the past two years; through 3/23. Meisel, 141 Prince St. (677-1340).

NEWTON HARRISON AND HELEN MAYER HARRISON—Collaborative proposals for world-wide environmental projects; through 4/6. Feldman, 31 Mercer St. (226-3232).

DOUGLAS HEUBLER—Conceptual paintings with text; through 3/30. Sperone Westwater, 121 Greene St. (460-5497).

ELINORE HOLLINSHEAD—Paintings that cross-reference her personal experiences with recollections of an idealized, classical past; through 3/30. Greenberg Wilson, 560 Broadway (966-2024).

KIM JONES—An installation about Adam and Eve titled "Men's Room"; through 3/30. Lorence-Monk, 578 Broadway (431-3555).

STEVE KERNER—Large-scale gestural abstract paintings; 3/26–4/25. Z, 382 W. Broadway (334-1932).

MARTIN KIPPENBERGER—Recent multiples, including "Sockets, 1991," an edition of the artist's worn socks with personalized handsewn nametags; through 3/30. Sylvester, 10 Leonard St. (941-0074).

GRACE KNOWLTON—Light boxes incorporating photographs and oil stick drawings on mylar, plus montages of black-and-white transparencies; through 4/6. Witkin, 415 W. Broadway (925-5510).

KUBACH-WILMSEN—New stone sculptures; through 3/30. Staempfli, 415 W. Broadway (941-7100).

MICAH LEXIER—New works; through 4/13. Shainman, 560 Broadway (966-3866).

CHRISTOPHER LONG—Highly-realistic paintings of familiar cartoon characters, and of shirts and tee-shirts; through 4/23. Nerlino, 96 Greene St. (966-1661).

MARKUS LUPERTZ—Paintings and drawings from the 1960s including "Dithyrambic" works; through 3/30. Werner, 21 E. 67th St. (988-1623).

DON MACLEAN—Fifteen-foot wall murals that act as title cards, plus wall reliefs, sculpture, and drawings; through 3/28. Viafora, 568 Broadway (925-4422).

ROBERT MANGOLD—Recent small-scale, shaped paintings in muted colors, titled "Studies for the Attic Series"; through 4/6. Cooper, 149 Wooster St. (674-0766).

DAVID MANN/ROBERT LOSTUTTER—New paintings/Watercolors that depict men transforming into birds and birds into men, inspired by the artist's trips to Mexico. Through 3/29. LedisFlam, 584 Broadway (92-2971).

PETER MAYER—Paintings of dogs; through 3/30. Lucien, 555 Broadway (274-0280).

THOMAS MCANULTY—Small bronze sculptures of chairs, tables, ironing boards, and other everyday objects set within classical Italian Renaissance niches; through 4/13. Weiss, 68 Laight St. (925-7313), Sat. 1–6, open weekdays by appointment.

GERRY MOREHEAD—New paintings in a series titled "Bright Days" that depict the sequence of events in an abstract narrative; through 3/30. Klein, 594 Broadway (431-1980).

ROBERT MORRIS—New paintings and drawings; through 4/6. At Sonnabend, 420 W. Broadway (966-6160) and 65 Thompson Street, 65 Thompson St. (226-2219).

OLIVIER MOSSET/ANDY WARHOL—New large-scale paintings/Unique prints from the Estate of Rupert Jasen Smith. Through 4/13. Baghoomian, 555 Broadway (941-1410).

JAMES NARES—New works; through 4/13. Kasmin, 580 Broadway (219-3219).

ALBERT PALEY—Architectectural furniture with ornamental metalwork; through 4/13. Fendrick, 568 Broadway (966-2820).

GINA PANE—A survey of works from 1970 to 1990, including photographs documenting her early body art performances and later fabricated wall pieces; through 4/6. Marcus, 578 Broadway (226-3200).

ED PASCHKE—New paintings that depict computer-like images of a large face that symbolizes "Everyman" and his quest for spiritual enlightenment; through 4/16. Kind, 136 Greene St. (925-1200).

DONG PHAN—Expressionistic oil paintings in a series titled "War"; through 4/19. Foster Goldstrom, 560 Broadway (941-9175).

MEL PEKARSKY—Paintings of desert landscapes; through 3/30. Einstein, 591 Broadway (226-1414).

DAVID RABINOWITCH—Recent abstract drawings in charcoal and wax; through 4/30. Flynn, 113 Crosby St. (966-0426).

DAVID REED—New abstract paintings that contain lush swirling strokes and rectangles; through 3/23. Protetch, 560 Broadway (966-5454).

ROBERT REITZFELD—Paintings that depict silhouettes taken from photographs in family albums, with superimposed images; through 3/30. Brown, 560 Broadway (219-1060).

JACK RISLEY—New freestanding paper sculptures; through 4/6. Postmasters, 80 Greene St. (941-5711).

GUSTAVO RIVERA—Kaleidoscopic abstract paintings that draw on the artist's memories of growing up in Mexico; through 4/13. Katzen, 475 Broome St. (966-4469).

STEPHANIE ROSE—New paintings; through 4/9. Donahue, 560 Broadway (226-1111).

KARIN SANDER—A site-specific installation for which the artist has created a smaller, slightly elevated floor over the gallery's floor; through 3/30. Bitter-Larkin, 597 Broadway (219-0150).

COLLIER SCHORR—Wall sculptures made with baby clothes that have been dipped in plaster; through 3/30. 303, 89 Greene St. (966-5605).

RANDALL SCOTT/DONALD PIERCE—Black-and white photographs of Polaroid photographs that depict fine-grained images of architecture, flags, and hands/Found-object wall sculptures and drawings. Through 4/2. Dome, 578 Broadway (226-5068).

JON SINGER—Recent paintings executed with wall-paper rollers in different patterns; through 4/6. Yi, 249 Centre St. (334-5189).

TONY SMITH—His sculpture, "Ten Elements," from 1975–79, that is a series of ten self-contained monolithic forms; through 3/30. Cooper, 155 Wooster St. (674-0766).

PAT STEIR—Etchings and woodblock prints that continue her investigation of the waterfall, using colors and textures that evoke the look, feel, and sound of cascading water; through 4/27. Crown Point Press, 568 Broadway (226-5476).

PATRICK STRZELEC—Five large-scale sculptures made with bronze, steel, and copper; through 3/30. Toll, 146 Greene St. (431-1788).

PAUL SUTTMAN—Bronze and marble sculptures executed over the past ten years that refer to art history through the use of classical architecture, archetypal figures, and Cubist and Futurist motifs; through 4/20. Staib, 8 Greene St. (941-597).

COLIN THOMSON—Paintings that refer to architecture, totem poles, Chinese ceramics, connect-the-dot games, and cartoons; through 4/6. Lieberman & Saul, 155 Spring St. (431-0747).

MARY JO VATH—Small-scale paintings that are meticulous renderings of single or grouped objects; through 4/6. Thorp, 103 Prince St. (431-6880).

FRANZ ERHARD WALTHER/SOL LEWITT—New works titled "Reconstructions"/Wall drawings. Through 3/23. Weber, 142 Greene St. (966-6115).

JOHN WESLEY—Recent paintings that depict parts of women's bodies and earlier paintings that are reminiscent of 1950s cartoons; through 4/6. Fiction/nonfiction, 21 Mercer St. (941-8611).

MICHAEL KELLY WILLIAMS—Abstract paintings that refer to African myths and cultural traditions; through 4/6. Kelly, 591 Broadway (226-1660).

FRED WILSON—A two-part installation with video and sound that investigates primitivism, "high" and "low" art, and the impact of colonialism on the museum; through 4/6. Metro Pictures, 150 Greene St. (925-8335).

DAISY YOUNGBLOOD—New ceramic sculptures of human and animal forms that are evocative of a primal memory; through 4/6. Cugliani, 508 Greenwich St. (966-9006).

Other

DOVE BRADSHAW—Paintings and sculpture; through 4/15. Gering, 14 W. 11th St. (353-2633).

ELISA DECKER—Paintings and drawings of trees, executed directly from life; 3/21–4/7. La Galleria, 6 E. 1st St. (505-2476). See "Performance" under La Galleria.

DOROTHY DEHNER—A retrospective of sculpture, paintings, and drawings, from the 1930s to the present; through 4/16. Baruch College, 135 E. 22nd St. (387-1006).

ELAINE DE KOONING—Portraits painted beween 1939 and 1987, including John F. Kennedy, Frank O'Hara, Edwin Denby, Harold Rosenberg, and others; through 4/19. Brooklyn College, 2118 Boylan Hall, Brooklyn (718-780-5181).

ALEXANDER FISCHER/JUAN USLE—Fragile carved wood sculptures suspended from the ceiling/Abstract paintings that explore color relationships; 3/21–4/25. Swiss Institute, 35 W. 67th St. (496-1759).

NANCY GRIMES—Still-life paintings that depict crosses, skulls, and other symbolic objects in mysterious settings; through 4/1. St. Peter's Church, 619 Lexington Ave. (935-2200).

LILLIAN MULERO—Paintings of 18th-century women in intimate poses; through 4/19. Intar, 420 W. 42nd St. (695-6135).

M.W. WILSON—New paintings that combine abstraction and imagery; through 4/6. Realart, 304 E. 5th St. (777-2215), Wed.–Sun. 1–5.

GROUP SHOWS

Madison Avenue and Vicinity

MARKS—1018 Madison Ave. (861-9455). "Artists' Sketchbooks," with sketchbooks on loan from Andre, Bourgeois, Clemente, Johns, Marden, Pollock, Reinhardt, Ryman, Schnabel, Twombly, Winters, others; 3/20–5/4.

SHEPHERD—21 E. 84th St. (861-4050). 19th- and 20th-century European drawings, paintings, and sculpture, by Colin, de la Pena, Meunier, Rousseau, Schwanthaler, others; through 3/30.

SPANIERMAN—50 E. 78th St. (879-7085). "Artists of Ohio, 1880–1930," with works by Bellows, Burchfield, Duveneck, Farny, Potthast, Twachtman, Whittredge, others; through 5/4.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Abstract paintings and sculpture from the 1940s through the 60s; through 4/6.

57th Street Area

CLARK—24 W. 57th St. (246-2205). Works by Maberry, Oestreich, Silver; through 4/6.

DRAKE—50 W. 57th St. (582-5930). Works by Baeder, Kelly, Mangold, McCollum/Simmons, Thiebaud, others; through 3/30.

DRUTT—724 Fifth Ave. (974-7700). Works by Dominguez, Gentille, Kotula, Natzler, Toubes, others; through 4/6.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Magritte, Matta, Masson, Miro, Tanning, Varo, others; through 4/27.

HEIDENBERG—50 W. 57th St. (586-3808). Prints by Calder, Dine, Nevelson, Paladino, others; through 4/9.

MIDTOWN PAYSON—74 Fifth Ave. (758-1900). American drawings and prints from the 1920s through the 1950s, by Bacon, Cadmus, Kuhn, Lebrun, Prestopino, others; through 3/30.

SACKS—50 W. 57th St. (333-7755). Abstract and realist paintings from the 1930s through the 50s, by Browne, Kline, Scarlett, Vickery, others; through 3/30.

SHEEHAN—41 E. 57th St. (888-4220). Prints by Baselitz, Polke, Richter; through 4/30.

TILTON—24 W. 57th St. (247-7480). Abstract paintings by Brandl, Goode, Gorchov, Kawabata, Purdum; through 3/30.

SoHo and TriBeCa

ALEXANDER—476 Broome St. (925-2070). Collaborative works by poets and painters, including Acconci, Acker, Burroughs, Clemente, Denby, Dennis, Gerstler, Grooms, Jacquette, Koch, Marden, O'Hara, Rauschenberg, Schjeldahl, Wegman, Yau, others, to benefit The Poetry Project; through 3/30.

ANDERSON—63 Thompson St. (431-8547). Works by Canaux, Jacobson, Halasz, Wells; through 4/9.

ART IN GENERAL—79 Walker St. (219-0473). Works by Arai, Aronowitz, Betjeman, Beuhler, Culkin, Dolberg, Garcia, Holleley, Neal, Swatko, Wiener; through 4/6.

ARTISTS SPACE—223 W. Broadway (226-3970). "Western Agenda: Deborah Garwood, Ava Gerber, Page Hauser, Rita McBride, John Monti, David Schafer"; "Reconstructions: Assemblages by Jim Rittiman"; "Boxes: Sculpture by William White"; through 5/4.

BUSTAMANTE—560 Broadway (226-2108). "Nordic Art/New York," with paintings, sculpture, and installations by Bjarnason, Hatz, Mortensen, Ratanen, Simonsen; through 3/30.

CLOCKTOWER—108 Leonard St. (233-1096). "Perspectives in Conceptualism: An Exhibition of Soviet Conceptual Art"; through 4/21.

DAVIDSON—415 W. Broadway (925-5300). Works on paper by Afro, Christo, Dufy, Giacometti, Matisse, Pissarro, Wesselman, others; through 4/23.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections San Francisco/Bay Area," with drawings by Beech, Dashiell, Liu, Melchert, Thomas, others; through 3/23.

HARRIS—383 W. Broadway (431-3600). Works by Baeder, Carlisle, Lynds, Richbourg; through 3/30.

KLAGSBRUN—51 Greene St. (925-5157). Works by Berman, Conner, Defeo, Herms, Jess; through 3/30.

LIPTON—67 Prince St. (925-7140). Works that explore formal issues related to sound or breath, by Jacob, McClelland, Rath, Rees, Szymanski; through 3/30.

LOUVER—130 Prince St. (925-9205). Works by Moses, Richter, Scully; through 4/20.

NEWBURG—580 Broadway (219-1885). Works by Faust, Matta-Clark, McCaslin, Parrino, Sonnier, Weiner; through 4/6.

NOSEI—100 Prince St. (431-9253). Landscape paintings by Bowling, Brooks, Byron, Davis, Deutsch, Gornik, Wegman, others; through 3/31.

PACE—142 Greene St. (421-3292). Sculpture by Calder, Judd, Nevelson, Noguchi, Oldenberg, others; through 4/13.

PEARL—420 W. Broadway (966-5506). "Post-War Geometric Concepts, 1945–1990," with works by Albers, Bolotowsky, Jensen, Mangold, Noland, Ryman, Spence, others; through 4/6.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). "Forms of Allusion," with works by Holl, Morelli, Osman, Sherk; through 3/30.

TELLER—568 Broadway (941-7335). Paintings, drawings, prints, and watercolors that depict New Jersey by day and New York by night, by Arms, Bendiner, Halfant, Lozowick, Moore, Sloan, others; through 4/6.

TWINING—568 Broadway (431-1830). "The Nude: Drawings of the Figure by New York School Artists, Circa 1930–1950," with works by Archipenko, Avery, Bishop, Cadmus, Hartley, Hofmann, Krasner, Neel, M. Soyer, others; through 4/20.

Other

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. "Interrogating Identity," with works by Araeen, Bellmore, Chong, Chan, Hatoum, Lovell, Piper, Simmons, others; through 5/18.

HUNTER COLLEGE GALLERY—450 W. 41st St. (772-4991), Tue.–Sat. 1–6. "Physicality," with works by Barnes, Benglis, Crile, Goodnough, Liberman, Murray, Pfaff, Quaytman, Wells, Youngerman, others; through 3/30.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8211). "Collages: New Applications," with works by Andrews, Ben-Haim, Baldessari, Bickerton, Miss, Paik, Pindell, Ruppersberg, Scanga, Vaisman, others; 3/21–5/4.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "The Landscape Revisited, from Maine to Key West" with paintings by Albert, Campbell, Henry, Smith, Uchiyama, others; through 3/30.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). "On-Site: Columbus Park 1991 Artist-in-Residence Proposals"; "Requiem for a Blue Fluid: A Site-Specific Installation by Eve Andree Laramee"; through 4/6.

PHOTOGRAPHY

ADAM BARTOS—Color photographs of the United Nations; through 4/6. Lieberman & Saul, 155 Spring St. (431-0747).

SARAH CHARLESWORTH—Large-scale laminated cibachromes with laquered frames, using imagery appropriated from Renaissance painting and sculpture; through 3/30. Gorney, 100 Greene St. (966-4480).

JOHN COPLANS—Recent multi-paneled photographs depicting separate parts of his body, in a series titled "Self Portraits"; through 4/20. Lelong, 20 W. 57th St. (315-0470).

HENRY FLYNT—Color photographs taken in 1979, of graffiti by Samo (Jean-Michel Basquiat and Al Diaz); through 4/13. Harvey, 537 Broadway (925-7651).

ALAN GINSBERG—Diaristic images of himself and those around him during the Beat years, including Jack Kerouac, Neil Cassady, William S. Burroughs, and others; through 4/13. Sikkema, 155 Spring St. (941-6210).

MARY HELLER—Black-and-white photographs spanning a ten-year period, including images from the Middle East, Mexico, Nepal, and Peru; through 4/6. Ledel, 168 Mercer St. (966-7659).

PETER HUJAR—Black-and-white portraits and nudes, all taken in New York; through 3/28. Danziger, 415 W. Broadway (226-0056).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 3/24: "Lisette Model."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 4/7: "Contemporary French Photography 'En Liberte.' "

LEN JENSHEL—Color photographs of the American West—especially parts of Nevada, Utah, and Colorado—taken from the roadway, using his car lights as a yellow or red light source; 3/21–4/20. Miller, 138 Spring St. (226-1220).

STEFAN LUPINO—Erotic photographs; through 4/13. Neikrug, 224 E. 68th St. (288-7741).

JEFF MERMELSTEIN—Recent color photographs of American families; through 4/5. Camera Club of New York, 853 Broadway (260-7077).

GEANNA MEROLA—Painted photographs that depict objects similar in form but otherwise entirely dissimilar; through 4/13. Coupe de Grace, 579 Broadway (431-5799).

MIDTOWN Y—334 E. 14th St. (674-7200). Photographs by Ellison, Feresten, Marcotte; 3/21–4/17.

MUNICIPAL ART SOCIETY—The Urban Center, 457 Madison Ave. (935-3960). "Carnegie Hall: Portrait of a Building," with photographs, drawings, and models documenting this building's history and recent renovations; through 4/6.

PAPERS, ETC., LTD.—510 Broome St. (431-7720). Early mountaineering photographs circa 1870 to 1895; through 5/1.

P.S. 122—150 First Ave. (228-4150). "Connecting Lives—Documents from the AIDS Crisis," with photographs by Crumley, Gaspar, Hart, McGovern, Rosett, Thode, Wemple; through 3/24.

LUCAS SAMARAS—Recent Polaroid photographs, including panorama assemblages and collaged self-portraits; through 3/30. Pace/MacGill, 32 E. 57th St. (759-7999).

MADOKA TAKAGI/EUGENE ATGET—Photographs of New York that frequently depict images of disrepair and decay/A selection of vintage photographs of Paris. Through 4/27. Min/Lowinsky, 584 Broadway (226-5442).

-WALKER—Cibachrome prints of mannequins; through 3/30. Nikon House, 620 Fifth Ave. (586-3907).

PERFORMANCE

AARON DAVIS HALL—The City College of New York, 135th St. and Convent Ave. (650-6900). 3/23 at at 8, 3/24 at 3: Lisa Jones's "Combination Skin," performed by Rodeo Caldonia High Fidelity Performance Theater and Alva Rogers's "Songs from the Travelogue." $12 in advance; $15 at door.

LA GALLERIA—6 E. 1st St. (505-2476). 3/22 at 8, 4/6 at 8, and 4/7 at 3: "Arbor Vitae," a collaboration between painter Elisa Decker and storyteller Marcia Lane. Free.

LA MAMA ETC.—74A E. 4th St. (475-7710). Thur.–Sat., 3/21–23 at 10: Dan Froot's "Seventeen Kilos of Garlic." $10 on Thur., $12 on Fri. and Sat. 3/25 at 8: Judith Ren-Lay in "raW." $10.

P.S. 1—46–01 21st St., Long Island City, N.Y. (718-784-2084). 3/24 at 4: Hanne Tierney in "Incidental Pieces for Satin and Strings." $2.

P.S. 122—150 First Ave. (477-5288). Through 3/31 at 9:30: Penny Arcade in "La Miseria...the misery." $10.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th St. (368-5900), Tue.–Sun. 1–4. Through 3/30: "Invitational Exhibition of Painting and Sculpture."

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors students $1.50, children under 12 free. Through 4/28: "Jane Kaufman: Quilted Pieces." Through 4/28: "Furniture by Wendell Castle."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, *covering Turkey to Japan, Siberia to India* . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/4: "Behind the Scenes." Through 4/29: "Manifest Destiny." Through 6/2: "Tropical Rainforests: A Disappearing Treasure."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. 3/21–6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." 3/21–8/4: "The Nearest Edge of the World: Art and Cuba Now." 3/21–6/2: "The Falling Series: *Paintings by Emma Amos.*"

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; *students $2; seniors $1.50. Egyptian Galleries* . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 4/1: "Grand Lobby Installation by Reeva Potoff." Through 5/6: "Albert Bierstadt: Art & Enterprise."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Tue.–Sun. 12–5. $2.50; children under 12 $1; free Tue. Through 9/15: "Images and Image Makers: *19th-Century Portraiture in Brooklyn.*"

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 3/24: "Closeup: Lessons in the Art of Seeing African Sculpture."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. 3/26–8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 3/28: "John Chamberlain." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 3/24: "The Frick's Other *Collection: The 70th Anniversary of the The Frick* Art Reference Library."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). *Closed for restoration; will re-open in fall* of 1991.

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 10 a.m.–5. Contribution $2.50. Through 4/14: "Made in Japan: American Influence on Japanese Quilts."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 4/14: "Jacques Lipchitz: A Life in Sculpture." Through 8/18: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 3/31: "Glass Gathers." Through 6/30: "Five Years of 19th-Century Acquisitions." Through 3/31: "Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection." Through 5/19: "New Guinea Bone Carvings." Through 4/14: "Theatre de la Mode." Through 4/7: "American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650–1800." Through 3/31: "The Romantic Vision of Caspar David Friedrich: Paintings and Drawings from the U.S.S.R." Through 3/31: "Sacred Mountains in Chinese Art." Through 5/26: "Chess and Art." Through 3/24: "Kazimir Malevich, 1878–1935." Through 5/5: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908)." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 4/21: "The Drawings of Anthony van Dyck." Through 4/21: "17th-Century Flemish Drawings from The Morgan Library." Through 3/31: "A Selection of Drawings by H. Siddons Mowbray."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 6/9: "The Quilt Encyclopedia." Through 6/16: "Access to Art: All Creatures Great and Small."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 4/23: "Liubov Popova." Through 4/30: "*British Photography from the Thatcher Years.*" Through 4/30: "Art of the Forties." Through 4/23: "Projects: Michael Craig-Martin."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). Contribution suggested. Through 3/31: "Echoes of New York: The Paintings of Theresa Bernstein." Through 2/16/92: "The Artistic New York of Louis Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/28: "The Drawings of Henry Fuseli." Through 3/24: "Eastman Johnson: The Cranberry Harvest, Island of Nantucket."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/7: "Love for Sale...Free Condoms Inside—Broadway Window Installation by Gran Fury and PONY." Through 4/7: "Cadences: Icon and Abstraction in Context." Through 4/7: "And 22 Million Very Tired and Very Angry People." Through 4/7: "Manuel Pardo: Late 20th-Century Still Lifes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 3/22: "Art What Thou Eat: Images of Food in American Art." Through 9/23: "Markers of Change: Documents of American History."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 4/13 (note: this exhibition is in the Berg Collection of The New York Public Library, and is not open to the public on Thursdays): "Charles Dickens: His Life and Work." Through 4/27: "Eighty from the Eighties: A Decade of Fine Printing."

NICHOLAS ROERICH MUSEUM—319 West 107th St. (864-7752). Tue.–Sun. 2–5. Free. Permanent exhibit of Nicholas Roerich. Through 3/31: "Pamela Benham: Recent Paintings."

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 3/24: "International Studio Program."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/24: "Thomas Woodruff: Loon Ballade." Through 4/14: "Luis Cruz Azaceta: The AIDS Epidemic Series."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 4/7: "The Drawings of Jasper Johns." Through 4/7: "Drawings from the Permanent Collection: Surrealism and After." Through 3/24: "The 1980s: A Selected View from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 5/1: "Abstraction Before 1930: Selections from the Permanent Collection of The Whitney Museum of American Art." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 5/11: "American Originals: Selections from Reynolda House, Museum of American Art." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 3/20: "Image and Likeness: Figurative Works from the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/21 at 10 a.m. and 2: "The Elizabeth Parke Firestone Collection." On view from 3/16. 3/26 at 10 a.m. and 2: "*Japanese and Korean Works of Art.*" *On view from* 3/23.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 3/26 at 10 a.m.: "*English and Continental Furniture, Decorations,* Porcelain & Oriental Works of Art." On view from 3/22.

DOYLE—175 E. 87th St. (427-2730). Next sale on 3/27.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/22 and 3/23 at 10:15 a.m. and 2: "The Copeland Collection of Important Baseball Cards & Sports Memorabilia." On view from 3/16. 3/26 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Furniture and Decorations." On view from 3/21.

TEPPER—110 E. 25th St. (677-5300). 3/21 at 7: "19th and 20th-Century Art." On view from 3/20.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 20

TOKYO QUARTET—Alice Tully Hall at 8. Sold out.

JAMES McKISSIC, pianist. Carnegie Hall at 8. Free.

RELACHE ENSEMBLE—"The Taittinger Commissions: Music Without Boundaries." In celebration of Women's History Month, new works by Mary Ellen Childs and Lois V. Vierk (commissioned); also works by Janice Giteck, Eleanor Hovda, Tina Davidson. Merkin Concert Hall at 8. $15, or $25 ($45 a pair) with reception.

GUBBIO FESTIVAL USA—A week of Italian music, with the NYU Contemporary Players, the NYU New Music Ensemble, and Amici della Musica of Gubbio, Italy. Works by Mary Inwood, Leo Kraft, Franco Donatoni, Dinu Ghezzo, Steven Rosenhaus. Weill Recital Hall at 8. $15, $20. **Note:** Gubbio Festival concerts are also being given 3/18 and 3/19; notice was received too late for inclusion in last week's listings. For information: 998-5436.

HUNTER SYMPHONY, Clayton Westermann conductor; pianist Peter Basquin, soprano Elaine Russell; Hunter High School Chorus. "Mozart Academy": Overture to Mozart's *La Clemenza di Tito;* Mozart's *Ave Verum Corpus* and "Dies Irae" from the *Requiem;* Haydn's Symphony No. 98, one movement; Mozart's Piano Concerto No. 27; aria from Beethoven's "Emperor Joseph II" Cantata; Mozart's "Jupiter" Symphony, final movement. Hunter College Auditorium, 69th St. east of Park Ave. (772-4448), at 7. $15.

JEFFREY SIEGEL, pianist. Keyboard Conversations. "Liszt: The Devil Made Me Do It!" "Diabolically inspired masterpieces." 92nd Street Y at 8. $12.50.

VILLA-LOBOS ORCHESTRA, Alfred Heller conductor; cellist Eugene Bondi. Overture to Mozart's *The Marriage of Figaro;* Haydn's Cello Concerto in D; Copland's *Quiet City;* Villa-Lobos's Suite No. 2 ("professional U.S. premiere"). Church of the Heavenly Rest, Fifth Ave. and 90th St. (427-5103), at 8. $15.

THOMAS TROTTER, organist (N.Y. debut). Music of Vivaldi-Bach, Bairstow, Saint-Saens, Durufle, Guilmant. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616, ext. 226), at 8. $10, $15.

"YOU'RE GONNA LOVE TOMORROW"—Musical revue, with selections from Stephen Sondheim's shows. Performers are six members of the New York City Gay Men's Chorus and three women guest artists. Harold Clurman Theater, 412 W. 42nd St., at 8. $20.

ROBERT ASHLEY, composer. Work-in-progress, with voice and electronics. Alternative Museum, 17 White St. (966-4444), at 8. $8.

KITT MORAN, vocalist/**MIKE MORAN,** pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

JUILLIARD STUDENT CONCERT—Music for woodwinds. Alice Tully Hall at 1. Free.

BACH BIRTHDAY CONCERT—Students perform at 6:30; members of the faculty and friends, 7:30. Third Street Music School, 235 E. 11th St. (777-3240). Free.

JULIUS GROSSMAN ORCHESTRA—Works of Elgar, Mozart, Johann Strauss, Copland. Stein Senior Center, 301 E. 29th St., at 11 a.m. Free.

FRANCIS HEILBUT, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—Pianist Avner Arad. Bach, Brahms, Schumann. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

Thursday, March 21

NEW YORK PHILHARMONIC, Christopher Perick conductor; pianist Jeffrey Kahane. Mozart program: Symphony No. 25; Piano Concerto K. 482; Symphony No. 28, "Prague." Avery Fisher Hall at 8. $10–$43. **Note:** open rehearsal Thur. at 9:45 a.m.; $5. Pre-concert recital Thur. at 7 by N.Y. Philharmonic Ensembles: Mozart's Piano Quartet K. 493.

RIVERSIDE SYMPHONY, George Rothman conductor; cellist Carter Brey. Michael Gandolfi's *Transfigurations* (N.Y. premiere); Debussy's *Nocturnes;* Prokofiev's *Sinfonia Concertante.* Alice Tully Hall at 8. $12–$24. Benefit tickets, $45, $60 (864-4194).

NATIONAL YOUTH ORCHESTRA OF SPAIN, Edmon Colomer conductor; flutist Jaime Martin. Ravel's *Alborada del gracioso;* Debussy's *La Mer;* Nielsen's Flute Concerto; Gerhard's *Epithalamion.* Carnegie Hall at 7. Free; tickets required.

DESSOFF CHOIRS, Amy Kaiser director. Japanese and Chinese works sung in those languages; also a world premiere by David Loeb, and New York premieres by Bright Sheng and Minoru Miki. Merkin Concert Hall at 8. $12.

CHAMBER MUSIC ON PERIOD INSTRUMENTS—Italian 19th-century works for two guitars, flute, and violin. Weill Recital Hall at 8. $10, $12.

EUTERPE'S DAUGHTERS—Pianist Marcia Eckert, violinist Ruth Ehrlich. Works of Maria von Paradis, Clara Schumann, Thea Musgrave, others. Recital Hall, Hunter College West, 68th St. and Lexington Ave. (772-4448), at 8. $8.

"PEACENIKS" AT ROULETTE—Spring experimental-music series. Tonight: composer Jocy de Oliveira with live electronics, *kaigan,* oboes, and two videos from her operas. 228 W. Broadway (219-8242), at 9. $6.

"YOU'RE GONNA LOVE TOMORROW"—See 3/20.

VIRTUOSO STRINGS—Works of Dvorak, Gershwin, Shostakovich, Vivaldi. Pace Downtown Theater, 3 Spruce St. between Park Row and Gold St. (346-1715), at 2:30. Free.

JUILLIARD CONCERT—Student instrumentalists performing with students in the Accompanying Program. Paul Hall, Juilliard lobby entrance, at 6. Free.

NEW YORK CHAMBER ORCHESTRA, Constantine Kitsopoulos conductor; harpsichordists J. Owen Burdick, Edward Brewer; other soloists. Bach birthday program. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

BARGEMUSIC—Cellist Warren Lash, violist Steven Tenenbom, pianist William Tritt, violinist Carmit Zori. Mozart, Beethoven, Ravel, Strauss. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, March 22

TOHO GAKUEN ORCHESTRA, of Japan, Ken Takaseki conductor; violinist Akiko Suwanai. Berg's *Lyric Suite,* Three Pieces; Stravinsky's Concerto in D for String Orchestra; Honegger's Symphony No. 2; Miyoshi's *Etoiles a Cordes,* Concerto for Violin and String Orchestra (N.Y. premiere). Carnegie Hall at 7. Free; tickets required.

NEW YORK CHAMBER ENSEMBLE, Stephen Rogers Radcliff conductor; member soloists saxophonist Michael Whitcombe, clarinetist Alan Kay, harpist Elizabeth Etters, pianist David Korevaar. Ravel's "Introduction and Allegro"; Rossini's Variations for Clarinet; Keith Pruitt's *Dominance and the Seduction* (N.Y. premiere); Ibert's *Concertino da camera.* Florence Gould Hall, 55 E. 59th St. (355-6160), at 8. $15.

NEW YORK PHILHARMONIC—See 3/21. Today at 2. Note: today at 11 a.m., pre-concert lecture; $10, in advance $7 (580-8700, ext. 211).

MANHATTAN SYMPHONY, Christopher Keene conductor; violinist Bing Wang, soprano Nina Warren Smith. Brahms's Violin Concerto Op. 77; Copland's *Appalachian Spring;* Berg's "Lulu" Suite. Manhattan School, Broadway and 122nd St. (749-2802), at 8. Free.

PORTLAND STRING QUARTET, with pianist Paul Posnak. Bloch's Piano Quintets Nos. 1 and 2. Metropolian Museum at 7 (one-hour concert). $10.

JEAN RITCHIE, RUTH RUBIN, PETE SEEGER—25th-anniversary of the Pinewoods Folk Music Club. Martin Luther King Jr. High School, Amsterdam Ave. and 65th St. (864-0344), at 8. $15.

ELLY ROSENTHAL, soprano/**PAUL TRUEBLOOD,** pianist. An evening of cabaret, by Weill, Kern, Wilder, Berlin, Porter, others. Weill Recital Hall at 8. $25.

MUSIC MOBILE ENSEMBLE—Works by Carter, Monod (premiere), Boulez, Matalon (premiere). St. Peter's Church, Lexington Ave. and 54th St., at 8. $12.

JUILLIARD COMPOSERS—Alice Tully Hall at 8. Free; tickets required (874-7515).

GUBBIO FESTIVAL USA—See 3/20. Tonight: members of the NYU Opera Studio, NYU Contemporary Players, NYU New Music Ensemble. At Greenberg Auditorium, NYU Law School, 40 Washington Square So. (998-5436), at 7. $25 includes a dinner.

"YOU'RE GONNA LOVE TOMORROW"—See 3/20.

"PEACENIKS" AT ROULETTE—See 3/21. Tonight: guitarist Chris Cochrane and The Same: vocalist-guitarist Ruth Peyser, saxophonist Paul Hoskin, drummer Even Gallagher; also solo guitar.

JULIUS GROSSMAN ORCHESTRA—See 3/20. Today at 2:30, at Katharine Engel Center, 241 W . 72nd St.

SHEM GUIBBORY, violinist/**EDWARD NEWMAN,** pianist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

GOSPEL CHOIR COMPETITIONS—At the High School of Fashion Industries, 225 W. 24th St. Tonight at 7, high-school groups perform: $12 (see also 3/23). Ticket information, the New York Black Music Caucus (866-2474).

SARINA BACHLEITNER, jazz pianist. Original compositions. Yamaha Communication Center Show Room, 142 W. 57th St., at 1:30. Free.

BROOKLYN PHILHARMONIC ORCHESTRA, Maximiano Valdes conductor; violinist Rudolfo Bonucci. Mozart's Symphony No. 36, "Linz"; Saint-Saens's *Rondo Capriccioso;* Faure's Violin Concerto (U.S. premiere of "lost work"); Berlioz's *Symphonie Fantastique*. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $10–$25.

Saturday, March 23

CAMERATA OF THE AUSTRALIAN YOUTH ORCHESTRA, John Hopkins conductor; flutist Prudence Davis, harpist Alice Giles. Mendelssohn's Symphony No. 4, "Italian"; Mozart's Concerto for Flute, Harp, and Orchestra K. 299; Ives's *The Unanswered Question;* Sculthorpe's *Port Essington*. Carnegie Hall at 3. Free; tickets required.

SEOUL PHILHARMONIC ORCHESTRA, Eunseong Park conductor; Ji-Son Won, *tan-so;* pianist Chong-Whun Park. Hee Jo Kim's *Caprice* for *Tan-so* and Small Orchestra; Saint-Saens's Piano Concerto No. 2; Schumann's Symphony No. 1, "Spring." Carnegie Hall at 7. Free; tickets required.

YEFIM BRONFMAN, pianist. Works of Prokofiev, Mussorgsky, Tchaikovsky. 92nd Street Y at 8. $20, $25.

NEW YORK PHILHARMONIC—See 3/21.

MASTERS OF INDIAN MUSIC—Music of North India for *sarod*. Ustad Ali Akbar Khan and Swapan Chaudhuri. Alice Tully Hall at 8. $15–$40.

CANTICUM NOVUM SINGERS/CANTICUM NOVUM BACH ORCHESTRA, Harold Rosenbaum conductor. Bach's Cantata No. 21, and Motets Nos. 2 and 6. Merkin Concert Hall at 8. $15.

MUSIC FROM JAPAN—"Yuji Takahashi Returns to New York": the composer-performer with Haruna Miyake, George F. Lewis, composer-instrumentalists. "Advanced Technology and Music Today II." Works by the three, including N.Y., U.S., and world premieres. Asia Society, 725 Park Ave.(517-2742), at 5. $12. **Note:** Sun., 3/24, at 2, a free symposium.

ENSEMBLE FOR EARLY MUSIC, Frederick Renz conductor. *La Passione:* a 14th-century cycle of Italian *laude,* or songs of praise. Costumed performance, with processions. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $20.

AMERICAN CHAMBER TRIO—Ravel program. Florence Gould Hall, 55 E. 59th St. (355-6160), at 8. $15.

LEONTOVYCH STRING QUARTET, with pianist Alexander Slobodyanik, violinist Oleh Krysa. Mozart's Quartet in C, "Dissonant"; Sylvestrov's Quartet No. 1; Chausson's Concerto for Violin, Piano, and String Quartet. Ukrainian Institute, 2 E. 79th St. (860-3891), at 8. $25.

VIRTUOSI QUINTET—Works for winds by Reicha, Farkas, Nielsen. New-York Historical Society, C.P.W. and 77th St. (874-3400), at 2. Free with admission.

LOS PLENEROS DE LA 21—Puerto Rican *bomba* and *plena*. New-York Historical Society, 77th St. and C.P.W. (873-3400), at 7:30. $7.

NINA KUZMA-SAPIEJEWSKA, pianist. Works of Beethoven, Schumann, Paderewski, Szymanowski, Chopin. Weill Recital Hall at 8:30. $20.

"PEACENIKS" AT ROULETTE—See 3/21. Tonight: Guy Klucevsek, accordionist, with violinist-violist Mary Rowell, cellist Eric Friedlander. Music by Klucevsek.

MOLLOY COLLEGE STUDENTS—Vocal and instrumental recital; works from the Renaissance to today. Weill Recital Hall at 2. $12.50.

"YOU'RE GONNA LOVE TOMORROW"—See 3/20.

GOSPEL CHOIR COMPETITIONS—See 3/22. Tonight at 7, college groups perform; $15.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

BROOKLYN PHILHARMONC ORCHESTRA—See 3/22.

ISRAEL POPS ORCHESTRA, Michael Isaacson director; folksinger Theodore Bikel. Tribute to Naomi Shemer; also works by Bikel and Isaacson, Weill, Brel, others. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 8:30. $23–$27.

DE DANANN—Traditional Irish band, with everything from Jewish reels to Handel. Arts at St. Ann's, Clinton and Montague Sts., Brooklyn Heights (718-858-2424), at 8. $12, $18.

PIRIN-BULGARIAN NATIONAL FOLK ENSEMBLE/STEFANOV WOMEN'S CHORUS—Costumed performers with music and dance of Bulgaria. Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-2222), at 8. $15, $20.

Sunday, March 24

MITSUKO UCHIDA, pianist. Mozart's Sonatas K. 281, K. 311, K. 309, and K. 310; *Fantasia* K. 397. Alice Tully Hall at 3. $22.

COUNT BASIE ORCHESTRA, Frank Foster director-saxophonist; vocalist Carmen Bradford. MidAmerica Jazz Festival. Works of Basie, Davis, Foster, others. Carnegie Hall at 8. $15–$25.

MANUEL BARRUECO, guitarist. Scarlatti, Sor, Granados-Barrueco, Rodrigo. Alice Tully Hall at 7:30. $15.

NEW YORK YOUTH SYMPHONY, Samuel Wong conductor; violinist Glenn Dicterow, cellist Fred Sherry, pianist Jeffrey Kahane.David Dzubay's *Awakening* (world premiere); Beethoven's Triple Concerto Op. 56; Copland's Symphony No. 3. Carnegie Hall at 3. Free; tickets required.

AN DIE MUSIK—Beethoven program Merkin Concert Hall at 4. $7.50.

MIECZSLAW HORSZOWSKI—Town Hall at 2. Sold out.

ISRAEL CHORBERG, violinist, with pianist Pablo Zinger, cellist Alejandro Bacelar. Ricardo Storm, Beethoven, Chihara, Grieg. Merkin Concert Hall at 8. $8.

CENTRAL CITY CHORUS, Charles Pilling director, with soloists and orchestra. Haydn's *The Seven Last Words of Christ*. Park Ave. at 64th St. (838-0808), at 7. $10.

COLLEGIUM ANTIQUUM SINGERS, with instrumental ensemble; Mary Jane Newman conductor. A. Scarlatti's *Stabat Mater;* Nicolo Porpora's *Psalms*. Church of the Holy Trinity, 316 E. 88th St. (860-2077), at 5. $10.

MUSIC AMICI—Haydn, Poulenc, Dvorak. Madison Avenue Presbyterian Church, 73rd St., at 4. $5.

MANHATTAN CHAMBER ORCHESTRA, Richard Auldon Clark conductor. Luening's *Mexican Serenades;* Cowell's *Persian Set;* Hovhaness's *Mountains and Rivers Without End;* Schwantner's *Canticle of the Evening Bells*. Symphony Space at 8. $10.

RICHARD LOCKER, FREDERICK ZLOTKIN, cellists. Music of Haydn, Mozart, Boismortier, Offenbach, Franchomme, Kummer. New York Society for Ethical Culture, 2 W. 64th St., at 3. Free.

NEW YORK FESTIVAL OF SONG—Songs of Milhaud and Bolcom, with singers Amy Burton, Katharine Buffaloe, Eddie Korbich, Cris Groenendaal, Kurt Ollmann; pianists Steven Blier, Michael Barrett; guest artists: Joan Morris and William Bolcom. Greenwich House Music School, 46 Barrow St. (242-4770), at 5. Benefit for the Festival: $20.

LISA BEZNOSIUK, Baroque-flutist (N.Y. debut), with harpsichordist Maggie Cole. Music of Bach, Telemann, Quantz, Rameau, C.P.E. Bach. CAMI Hall, 165 W. 57th St. (675-1932), at 5:30. $8.

"PEACENIKS" AT ROULETTE—See 3/21. Tonight, Don Byron with J.D. Parran; duos for clarinets and double-reeds, including improvisation.

CHERISH THE LADIES—Irish traditional-music ensemble, saluting Women's History Month. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 2. Free with museum contribution.

JOHN KELLY, countertenor, with Ricky Gordon. Works of Scarlatti, Monteverdi, Cavalli, Bellini, Schumann, Weill, others. Weill Recital Hall at 8:30. $40, $75. Benefit for John Kelly theatrical company (809-2825).

"SONGS MY GRANDMOTHER TAUGHT ME"—Mezzo-soprano Blair Reiska, soprano Kate Hurney, pianist Alvin Novak. Mendelssohn, Tchaikovsky, others. Roger Smith Hotel Penthouse, Lexingon Ave. and 47th St., at 5. Free; limited seating (914-658-8524).

JAMES OWEN MATHEWS, piano and synthesizer, with guests. Weill Recital Hall at 5:30.

ADAMANT, VERMONT, MUSIC SCHOOL BENEFIT—"A Musical Journey": eight pianists will play works by Bartok, Debussy, Liszt, Rachmaninoff, others. Weill Recital Hall at 2:30. $5 donation.

CHURCH CHOIR, James Litton conductor; organist William Trafka. Faure's *Requiem*. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 4. $10.

LISA JOY SITJAR, pianist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

BACH VESPERS—Holy Trinity Choir, Frederick Grimes director; organist Nancianne Parrella. Cantata 182; Prelude and Fugue in G. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

JOSEPH C. DAVIS, carillonneur. Music for Holy Week. Riverside Church, the Drive at 122nd, at 3. Free.

ST. PETER'S CHURCH—At 5, Bobby Sanabria Ascension. At 7, pianist Ranny Reeve. Lexington Ave. and 54th St. (935-2200).

JOHAN HERMANS, organist. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

AT JASA—JASA's Green Auditorium, 40 W. 68th St. (724-3200). At 2: "From Verdi to Lehar"; free. At 3:30: Spotlight Repertory Theatre, with a celebration of the works of Alan Jay Lerner; $2.

CON BRIO ENSEMBLE—Music for instruments and voice; works of Beethoven, Brahms, Spohr, Mittler, Korngold. Church in the Gardens, 50 Ascan Ave., Forest Hills, Queens (718-459-1277), at 4. $7.

MARK DELPRIORA, classical-guitarist. Works by Sor, Manen, Henze, Bach. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Pl. (718-622-3300), at 2. $8.

LIBANA—12-woman ensemble, with music from around the world. Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn, at 3. $5.

PIRIN-BULGARIAN ENSEMBLE—See 3/23. Today at 2.

BROOKLYN PHILHARMONIC—See 3/22. Today at 2.

BEST OF THE BRONX—Two groups, Drum and Spirit of Africa Society and Malaki Ma Kongo, with African music and dance. Lehman Center, Bedford Park Blvd. West and Goulden Ave. (731-4496), at 3. $10.

MARGUERITE ISKENDERIAN, NAOMI LEHMAN, pianists. Works for four-hand piano by Mozart, Faure, Schubert. Brooklyn Museum, Eastern Pkwy., at 2. Free, with museum admission.

BARGEMUSIC—See 3/21. Today at 4.

DAN BELLOMY, organist, on the "Mighty Wurlitzer." Jazz concert. L.I.U. Brooklyn campus gymnasium, De Kalb Ave. and Flatbush Ave. Ext., at 3. $6.

Monday, March 25

THEATER AND CABARET MUSIC OF WILLIAM BOLCOM—"Composers' Showcase"; Selections from *Casino Paradise;* N.Y. premiere of a Suite from *The Beggar's Opera;* other works. Alice Tully Hall at 8. $20. See "New York Festival of Song," 3/24, for more details.

JAZZ CAVALCADE—MidAmerica Jazz Festival. Groups from Minnesota, Illinois, Mississippi, Ohio, and North Carolina. Carnegie Hall at 6:30. $15–$25.

WILLIAM PURVIS, hornist, with pianist Gilbert Kalish. Works of Schumann, Musgrave, de Krufft, Lobanov (world premiere), Hindemith, Glazunov, Scriabin. Merkin Concert Hall at 8. $12.

MINDY KAUFMAN, flutist/**WILLIAM WOLFRAM,** pianist/**GERALD RANCK,** harpsichordist. Music of Bach, Hindemith, Gaubert, Hetu (U.S. premiere), Schubert, Liebermann. Weill Recital Hall at 8. $10.

"PEACENIKS" AT ROULETTE—See 3/21. Tonight, Bob Ostertag.

DEBORAH YAMAK, cellist/**SYLVIA KAHAN,** pianist. Works of Stravinsky, Villa-Lobos, Ysaye, Barber, Piazzolla. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

LOTUS FINE ARTS—Traditional music and dance of India. Department of Cultural Affairs, Mark Goodson Theater, 2 Columbus Circle, at 12:30. Free.

BRUNO CASOLARI, keyboardist. Pop, jazz, and classical music. Yamaha Communication Center Show Room, 142 W. 57th St., at 1:30. Free.

Tuesday, March 26

MARILYN HORNE, mezzo-soprano, with pianist Martin Katz. Music of Vivaldi, Viardot-Garcia, Falla, Bolcom (world premiere of a Carnegie Hall Centennial commission). Carnegie Hall at 8. $13–$60.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor. "Virtuoso Vivaldi": six concerti, for violins, horns, winds, other instruments. Town Hall at 8. $15.

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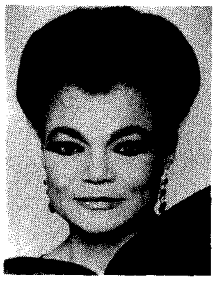

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MUSIC & DANCE

CONCERT ARTISTS GUILD—"Encores and Anniversaries": New York Competition winners perform chamber music by Brahms, Ravel, Barber, Etler, Bernstein, for voice, solo and ensemble instruments. Merkin Concert Hall at 8. $10.

20TH-CENTURY CONSORT—Music by Henri Lazaroff (N.Y. premiere), Paul Schoenfield, Kathryn Alexander, Nicholas Maw. Kathryn Bache Miller Theater, Broadway and 116th St. (854-7799), at 8. $5.

RINA DOKSHINSKY, pianist. Works of Mozart, Schubert, Martin, Chopin. 92nd Street Y at 8. $6, $10.

SOUTHWEST BRASS QUINTET—Weill Recital Hall at 8. Details unavailable.

STUDENTS OF THE AMERICAN BRASS QUINTET—Music of Britten, Premru, Blacher, and five brass quintets. Alice Tully Hall at 8. Free; tickets required (874-7515).

CAVALCADE OF CABARET—Larry Kert, Karen Mason, and performers of the Stockbridge Cabaret in Massachusetts: Black Tie, Daugherty & Field, others. Preview of the 1991 season. Village Gate, Bleecker St. (475-5120), at 8. $20, to benefit the Performing Arts program at the DeSisto School, Stockbridge.

MARK CORPRON, baritone, with pianist Steven Eldridge. Works of Purcell, Schubert, Faure. St. Bartholomew's, Park and 50th, at 6. $5.

CHICK COREA AKOUSTIC BAND—Jazz and originals. World Financial Center Winter Garden, Liberty and Vesey Sts., Hudson River and West St., at 6:30. Free.

JEAN-PIERRE ANTAKI, classical-guitarist. Giuliani, Albeniz, Scarlatti, Bach. Bargemusic, Fulton Ferry Landing, Brooklyn (718-643-8252), at 7:30. $15.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 3/18 at 6:30: Wagner's *Parsifal,* Levine conducting; Norman, Domingo, Wlaschiha, Mazura, Lloyd, Plishka. 3/19 at 8: Janacek's *Katya Kabanova,* Mackerras conducting; Benackova, Dunn, Quittmeyer, Ochman, West, Straka, Haugland. 3/20 at 8: Mozart's *Le Nozze di Figaro,* Conlon conducting; Lott, McLaughlin, Von Stade, Schmidt, Ramey. 3/21 at 8: Bellini's *I Puritani,* Bonynge conducting; Gruberova, Merritt, Gavanelli, Plishka, Kelly, Robbins. 3/22 at 6:30: *Parsifal;* same as 3/18, except Lakes for Domingo. 3/23 at 1:30: *Le Nozze di Figaro;* same as 3/20 (broadcast, WQXR). 3/23 at 8: *Katya Kabanova,* Mackerras conducting; Benackova, Rysanek, Quittmeyer, Ochman, Glassman, Laciura, Devlin. **Note:** 3/24 at 7:30: gala performance celebrating the 25th Met-debut anniversaries of Mirella Freni, Alfredo Kraus, and Nicolai Ghiaurov; fully staged scenes, James Levine conductor. Act III of *Faust*—Freni, Kraus, Ghiaurov, Von Stade. Act IV, Scene 1 *of Don Carlo*—Freni, Ghiaurov, Troyanos, Vladimir Chernov (debut), Ramey. Act III of *Madama Butterfly*—Freni, Domingo, White, Chernov. 3/25: *Parsifal.*

Other

LOVE IN TWO COUNTRIES—Two one-act operas by Sheldon Harnick and Thomas Z. Shepard. Musical Theatre Works, at St. Peter's Church, Lexington Ave. and 54th St. (688-6022). 3/20–4/13. Tue.–Fri. at 8; Sat. at 3 and 8; Sun. at 3. $20. Added performance 3/24 at 8; none on 3/31.

PARIDE ED ELENA, by Gluck. Mannes Opera Ensemble, with orchestra and chorus; Will Crutchfield conductor. Mannes College of Music, 150 W. 85th St. (580-0210). 3/19 at 8. Free.

LAKME, by Delibes. Theodore Sieh Opera production. Martin Luther King High School, 122 Amsterdam Ave., at 65th St. 3/23 at 7:30; 3/24 at 2:30. $16.

I DUE FOSCARI, by Verdi. Amato Opera, Anthony Amato artistic director. 319 Bowery at 2nd St. (228-8200). 3/23, at 7:30; 3/24 at 2:30. $15.

LA GRAN SCENA—See Nightlife, page 107.

THE GLEANERS (*The Story of Ruth*), by Claudia Howard Queen and Rudy Martin; Andrew Wilder musical director; with White Eagle, Pura Fe, Gloria Miguel. American Indian Community House, Circle Theater, 404 Lafayette St. (598-0100). 3/24 at 3. Donation.

HOUSEWIVES' CANTATA, by Mira J. Spektor, libretto by June Siegel. After Dinner Opera Company, Richard Woitach pianist and music director; staging by Richard Flusser. Lincoln Center Library, 3/25 at 4; free.

GOLDEN FLEECE LTD.—The composers chamber theater in concert. Scenes from contemporary operas by Richard Brooks, Luening, Linder Chlarson, others. New School, 66 W. 12th St. 3/25 at 8. $4.

DANCE

Merce Cunningham Dance Company

CITY CENTER—Through 3/24. Tickets, $15–$38. 3/19 at 8: *Polarity; Trackers* (world premiere), a computer-assisted dance, with Cunningham performing; music by Emanuel Dimas de Melo Pimenta; *Cargo X.* 3/20 at 8: *Points in Space, August Pace, Trackers.* 3/21 at 8: *Polarity, Native Green, Trackers.* 3/22 at 8: *Points in Space, August Pace, Pictures.* 3/23 at 2: *Exchange, Native Green, Inventions.* 3/23 at 8: *Polarity, Neighbors, Trackers.* 3/24 at 3: *Neighbors, August Pace, Trackers.*

Music and Dance of Sumatra

JOYCE THEATER—3/19–24. Tickets, $20. Gumarang Sakti Minangkabau, 15 male and female dancers and musicians, with choreography by Guismiati Suid; Remplis Mude troupe with Saman-style Aceh; and Syekh Lah Genta with Seudati works. Tue.–Sat. at 8; Sun. at 2 and 7:30.

Other

ASIAD/CONTEMPORARY DANCE—Miguel Braganza's 30-member troupe of dancers, actors, musicians. La MaMa's Annex Theater, 74A E. 4th St. (475-7710). 3/21, 22, 23, 24 at 7:30. $10, Thur. and Sun.; $12, Fri. and Sat.

BROOKLYN DANCE THEATER—Program includes two premieres. Gershwin Theater, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 3/20 at 12:30; 3/22, 23 at 8; 3/24 at 2. $5.

CARLOTA SANTANA SPANISH DANCE ARTS COMPANY—"Flamenco!" Program includes a premiere. Harry De Jur Playhouse, Henry Street Settlement, 466 Grand St. (598-0400). 3/22, 23 at 7:30. $8.

CHARLES MOORE DANCE THEATRE—"Drums & Dances of Africa." L.I.U. Brooklyn campus, De Kalb Ave. and Flatbush Ext. (718-403-1051). 3/20 at 1. Free.

FEET BRUSHES & BREATH—Stackmotion program: *Pushing Through a Tight Place,* a collaboration by Marlies Yearby, Laurie Carlos, and Dindga McCannon, with Eugene Nesmith. Mulberry Street Theater, 70 Mulberry St. (349-0126), at 8. $10.

HOTHOUSE—Music-and-dance improvisations, curated by Jennifer Monson. P.S. 122, 150 First Ave. at 9th St. (477-5288). 3/24 at 4. $5.

INCLUSIVE DANCE TWO—P.I. Dance Theatre modern-dance showcase; works by six. Dance Space, 622 Broadway (718-261-9514). 3/23, 24 at 8. $10.

MARCH IN MOTION—Festival at The Kitchen. This weekend: Tere O'Connor; premiere of *Nursing the Newborn Pig;* also *Grounded Angel Triptych.* 512 W. 19th St. (255-5793). 3/21, 22, 23 at 8:30; 3/24 at 3. $12.

MARTITA GOSHEN'S EARTHWORKS—Premiere of *A Lost World,* with painter Carol Anthony. Merce Cunningham Studio, 55 Bethune St. (924-0077). 3/21, 22 at 8:30; 3/23 at 8 and 9:30. $10.

NEW STUFF—Dance and performance by David Alan Harris, Jeff McMahon, Dennis O'Connor, Gus Solomons Jr. P.S. 122, 150 First Ave. at 9th St. (477-5288). 3/22, 23, 24 at 8. $10.

OAKLAND BALLET—N.Y. premiere of the company's *Les Sylphides;* also *Carmina Burana.* Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx. 3/23 at 8. $15–$20.

PEGGY SPINA TAP COMPANY—"Tap Outing"—three premieres; also other works. Spina Loft, 115 Prince St. (674-8885). 3/23, 24 at 8. $13.

ROBIN BECKER & COMPANY—Program includes two premieres by Becker; guest artist, composer-percussionist Tiye Giraud. St. Mark's Church, 131 E. 10th St. (877-3399). 3/21–24 at 8. $10.

THAT WAS FAST—The dance duo Karen Pearlman and Richard Allen in three Staten Island premieres. Snug Harbor Dance Studios, 1000 Richmond Terrace, S.I. (718-448-2500). 3/23 at 8. $10.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Through 3/15: Annual lobster dinner festival. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M)** **AE.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: homemade ravioli with spinach and lobster filling, fish brodetto with polenta, braised veal. Res. sug. L and D Mon.–Fri. noon–11, Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate P Sun.–Thu. 5–midnight. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(I–M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Band and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Viaux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar Sun.–Thu. till 2 a.m., Fri.–Sat. till 4 a.m. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas. L daily noon–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. **(I)** **AE, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: capellini primavera, pollo Society, pesca spada alla griglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 1 a.m., Sun. to 10. Private parties for 75–200. Ent. Mon.–Thu. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: wild mushroom ravioli with white truffle oil and fried shallots, house smoked skate with mustard greens and braised cabbage, bouillabaisse, rack of lamb with provencal herb crust and gnocchi. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Private parties for 28. Closed Sun. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MARTY'S CHICAGO BAR-B-Q, at CALIBAN'S—360 Third Ave., bet. 26th-27th Sts. (689-5155). Casual. American. Spcls: spareribs with black coffee bar-b-q sauce, rigatoni al pomodoro, sliced lamb with lemon and garlic. Res. sug. D only Tue.–Thu. 6–11, Fri.–Sat. 6–11:30. Jazz Wed.–Sat. Closed Sun.–Mon. **(I–M)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

HELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

IASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

ORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

LFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

MBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted rabbit loin with rosemary, roasted monkfish with tortilla crust, New York venison. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

IRIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). ***Cafe Suisse:*** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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RESTAURANTS

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10. Pre-theater D 4:30–6:30. Discount D parking. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.–Sat. 7 a.m.–10:30. Br Sun. 10 a.m.–3. L Mon.–Sat. 11:30 a.m.–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49 St. (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Mon.–Sat. 11:30–4:30. D Mon.–Sat. 5–midnight, Sun. noon–8. Pre-fixe D 5–7:30. Private parties for 100. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, PAD Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DISH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese–Hong Kong style. Spcls: Peking duck (no advance notice), steak kew, seafood king in the basket. Res. nec. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 50–400. Pianist Mon.–Sat. Closed Sun. **(M)** **AE, DC.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150-300. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 100–125. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Prix fixe D Tue.–Sat. 8–10. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M) Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

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RESTAURANTS

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRANKIE AND JOHNNIE'S—232 E. 58th St. (754-1033). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4:30–11:30. Free D. parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde, cassoulet toulousain. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MICKEY MANTLE'S—42 Central Park South (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

TOMMY MAKEM'S IRISH PAVILION—130 E. 57th St. (759-9040). Casual. Irish-American. Spcls: Irish smoked salmon, bangers and mash, lamb pot-pie. Res sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. Ent. Tue.–Sat. from 9:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M–E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.—Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ESTIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.–Sun. 5–midnight. Greek music Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L Mon.– Fri. noon–3. D Mon.–Sat. 6–11. Private parties 16–20. Closed Sun. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

L VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ACQI'S—132 E. 61st St. (838-4559). Casual. American-French. Spcls: pan-roasted cod with ratatouille, calf's liver steak with sweet and sour leeks, grilled breast of duckling with leg confit and roasted shallots. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 4–10. Bar till 1 a.m. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

OHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

A PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

E CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

E REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

COLUMBUS—201 Columbus Ave., at 69th St.(799-8090) Casual. American. Spcls: blackened swordfish, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. Pre-fixe D Mon.–Fri. 5–7:30. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

POIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

BALTIJA—86-21 114th St., Richmond Hill (718—846-5900). Casual. Lithuanian-continental. Spcls: kugelis (Lithuanian potato pie), koldunai (pasta packets filled with meat, mushroom or cheese), pork roast with horseradish-dill sauce. Res. sug. L and D Wed.–Sat. 11:30 a.m.–10, Sun. to 8. Br Sun. 11:30–4. Dancing Fri. at 10. Free parking. Closed Mon.–Tue. **(I)** **AE.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FLOWER SHOWS—Thousands of **rare and exotic orchids** will brighten up the Winter Garden at the World Financial Center in Battery Park City (945-0505), from 3/21 to 3/24. The show will feature four lectures each day, demonstrations, and video screenings. Hours: Thurs.–Sat., 10 a.m.–9 p.m. and Sun., 10 a.m.–5 p.m. Free. . . The New York Botanical Garden, 200th St. and Southern Blvd., presents **Gertrude Jekyll: An English Flower Garden** from 3/23 to 5/19 at the Enid A. Haupt Conservatory (220-8777). Hours: Tues.–Sun. and Mon. holidays, 10 a.m.–5 p.m. Adults, $3.50; students, seniors, and children 6–16, $1.25; and children under 6 free.

AUCTIONS, FAIRS, MARKETS—Judson Memorial Church (477-0351), 55 Washington Square South, will host the **Judson Book and Record Fair** on 3/22, 2–8 p.m. and 3/23, 10 a.m.–4 p.m. Friday prices are: hardcover books, $3; paperbacks, $1; and records, $2. Prices will be cut in half on Sat. . . .The Chelsea/El Jicaral Sister City Project (255-9236) is holding a photo auction on 3/22 from 6 to 9:30 p.m. at the Harry Van Arsdale Jr. School of Labour Studies at Empire State College, 330 W. 42nd St. The auction, **Bittersweet Testimonies: Photographs of Central America,** will feature Charlie Kernaghan, organizer of the national committee in support of democracy and human rights in El Salvador. Free. . . .The American Arts & Crafts Alliance (866-2239) continues its **Spring Crafts Market** on 3/22–24 at Columbia University's Ferris Booth Hall, 115th St. and Broadway. Each weekend offers more than 120 exhibits. Hours: Fri., 2–8 p.m., Sat., 11 a.m.–7 p.m., and Sun., 11 a.m.–6 p.m. $5.

BENEFIT—The Fulbright Awards Dinner (431-1195) in the United Nations Delegates' Dining Room on 3/21 will help support **Metro International,** a program serving international students and Fulbright Scholars. Cocktails begin at 6:30 p.m. $500, $250.

CHILDREN WITH ATTENTION DEFICIT DISORDERS—A meeting will be held on 3/19 at 7 p.m. at the American Red Cross Building Auditorium, 150 Amsterdam Ave. at 66th St., **School Management: Tips and Techniques for Parents and Teachers**. CHADD (724-9699) will examine ways to improve school performance, homework, and coordinate school, home, and medical care. $2.

SAVE THE PLANET—The Nature Company, South Street Seaport, 8 Fulton St., presents **Meet the Nature Conservancy,** a group that owns and manages the largest private system of nature sanctuaries in the world. Andy Walker will be on hand 3/22 at 6 p.m. to discuss what the Conservancy is doing in your area and in restoration projects around the world. Free; reserve (422-8510).

GREAT AMERICAN MEATOUT—Kick the meat habit and explore a less violent, more wholesome diet by taking the **Meatout Pledge** on 3/20 and using your own initiative to support the Farm Animal Reform Movement. Ways to do it? "Steak out" an information table at a shopping center or deliver meatless food to homeless shelters. Stumped? Write FARM, P.O. Box 30654, Bethesda, Maryland 20824.

WOMEN'S HISTORY MONTH—Diane Sawyer and Marge Schott will be joined by America's most powerful and successful women business leaders in communication, fashion, beauty, and finance at the **National Conference for Women** at the Jacob K. Javits Convention Center, 655 W. 34th St. The conference will feature more than 59 workshops designed for corporate women managers. $125; reserve (692-9100). . . . NYU examines similarities and differences between women's writing and more general feminist concerns in **Glasnost in Two Cultures: Soviet Russian and North American Women's Writing.** Five conferences will be held from 3/21 through 3/23 at NYU's D'Agostino Hall, 110 W. 3rd St., in the Great Hall. Free, but reserve 998-2100. . . .The Royal Oak Foundation will present **Sisters of the Spade** at the Grolier Club, 47 E. 60th St. The lecture, on 3/20 at 6 p.m., will investigate how women have transformed the garden landscape of Britain and America. $15; reserve (966-6565). . . .NYU continues **Movers and Shakers—Women Workers for Social Change,** an exhibit focusing on individual women reformers, radicals, and revolutionaries and their contributions to radical and labor movements, through 4/15 at the Tamiment Library/Robert F. Wagner Labor Archives (998-6832), 70 Washington Square South, 10th floor. Hours are 10 a.m.–9 p.m. on Mon. and Thurs., 10 a.m.–5:45 p.m. Tues. through Fri., and 10 a.m.–5 p.m. on Sat. Free. . .The **American Association of Retired Persons** will present an exhibit profiling women's lives and depicting their everyday experiences on 3/18–22 at Citicorp Center, 53rd St. and Lexington, from 10 a.m.–5:30 p.m. There will be daily entertainment from 11 a.m.–2 p.m. Free.

MULTIPLE SCLEROSIS SOCIETY—New Yorkers will get a chance to practice for the MS **Super Cities Walk** (463-7787) with a five-mile training walk on 3/23, beginning at Asphalt Green, E. 90th St. and York Ave., at 10 a.m. The Super Cities Walk is set for 4/7.

121st EDITION OF RINGLING BROS. AND BARNUM & BAILEY CIRCUS—"The Greatest Show on Earth" will visit Madison Square Garden, 3/21–4/28, featuring the Fujian Acrobatic Troupe from the People's Republic of China, the Flying Vargas, and 21 performing African and Asian elephants. Tickets are available through the Garden box office (465-6741). Prices: $8.50–$25.

PERFORMANCES—The Rockettes will kick off the annual **Easter Show**, 3/22–4/4, at Radio City Music Hall, 1290 Avenue of the Americas at 50th St. The show features popular Gershwin tunes, a jazz rendition of "Dancing in the Dark," and the traditional finale, "A Rainbow to Your Dreams." Tickets are on sale at the Music Hall box office at 247-4777. $32, $27. . . .Catch three new works developed by students in Hunter College's **Graduate Playwriting Program** under the direction of noted playwright Tina Howe. The plays will be performed each evening, 3/20–23, at 8 p.m. at Hunter's Little Theatre, 68th St. between Park and Lexington Aves. Reserve, 772-4448. $8, $5. . . .Comedians **Keith Thomas, Rhonda Fink, Ronnie Alicino, and Keith Barany** will perform 3/23 at 8 p.m. at the 92nd Street Y, 1395 Lexington Ave. (996-1100). A social with refreshments will follow the performance. $15. . . .BACA Downtown's Fringe Series presents **The Saint Plays,** a cycle of 15 plays over three nights repeated for three weekends beginning 3/21 and continuing through 4/7 at 8 p.m. Based on the lives of 15 canonized saints, the plays represent the work of over 100 artists of varying disciplines and backgrounds who have been arguing over questions of faith and spirituality. BACA Downtown is located at 111 Willoughby St. in Brooklyn. Reserve, 718-596-2222. $15, $10. . . .The multi-ethnic dance and theater company Soundance and the Devastators present **The History of the Beast,** an allegorical tale of good and evil, on 3/26–27 at 7:30 p.m. at the Henry Street Settlement Louis Abrons Arts Center, 466 Grand St. Free, reserve 941-6457.

PASSOVER—The 92nd Street Y (996-1100), 1395 Lexington Ave., will celebrate Passover with a family workshop and the traditional Y seder on 3/24 at 2 p.m., including an afternoon of telling the tale and singing traditional songs, crafting ritual objects for the seder table, asking the four questions, and searching for the *afikomen*. $15 per family. . . .The Congregation B'nai Jeshurun (787-7600) will host the second annual **AID-Seder** on 3/24 at the Lincoln Square Synagogue, 200 Amsterdam Ave., at 69th St. Open to all affected by AIDS/HIV, the event will feature music by members of the New York City's Gay Men's Chorus. Free, reserve.

LECTURES, READINGS, POETRY—NYU professor Richard Schechner will discuss **Dionysus in '69 and '91** on 3/19 at 6 p.m. at the Washington Square United Methodist Church, 135 W. 4th St. Schechner will consider the links among aesthetics, politics, social life, and ritual, attempting to connect and contrast the late 1960s to the present. Free; reserve (995-3336). . . .The American Jewish Congress (879-4588) presents seven lectures on international travel beginning 3/24 at 2 p.m. and continuing through 11/11. $20 each. . . ."After the Cold War: The United States and the World," a lecture series at the New School, presents Rev. Jesse Jackson in **The Possibilities of New Prosperity.** The lecture will be held on 2/21 at 66 W. 12th St. at 6 p.m. $12, reserve 741-5690. . . .ACT UP will confront **The Truth About AIDS** on 3/26 at 8 p.m. at Cooper Union's Great Hall (353-4196), 7 E. 7th St. at Third Ave., including speakers Dr. Ernest Drucker, Larry Kramer, and Ann Northrop. Free.

TOURS

LOWER EAST SIDE TENEMENT MUSEUM TOURS—First of the museum's spring walks. 3/24 at noon (then every Sun. unless noted), **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and more historic places related to the immigrant experience . . . 3/24 at 1 (then every Sun. unless noted), **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past and present, and changes on the Lower East Side, in Chinatown and Little Italy. From the museum, 97 Orchard St. (431-0233). Each tour $12, seniors $11, students $6.

GRAMERCY PARK REVISITED—3/23, 1–3:30; Andrew Scott Dolkart is the guide, and he'll offer a tour as seen through his architectural-historian's eye; visit Calvary Church, the Brotherhood Synagogue, the Players, the National Arts Club, and more. Municipal Art Society tour; $14; must reserve (935-3960).

LOWER EAST SIDE WALK—3/24 at 2, a two-hour tour with author-historian Oscar Israelowitz, focusing on the Jewish history of this venerable neighborhood. Includes Guss's pickles, the Eldridge Street Synagogue, the *Jewish Daily Forward* Building, and more. $15 (718-951-7072).

ADVENTURE ON A SHOESTRING—3/23 at noon, a walk in **NoHo,** the mile along Broadway between Union Square and Houston St.; social and architectural history on the changing scene . . . 3/23 at 1:30, a **SoHo** tour. Each, $5; phone to reserve (265-2663).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 3/20, 9:45 a.m.–noon, **Gracie Mansion and Environs; $15.** 3/24, 1–4, **Lillian Wald's New York;** the neighborhood of the Henry Street Settlement; $15. 3/24, 11 a.m.–4, a **pre-Passover visit to Boro Park** and its Orthodox Jewish community; $20. 3/24, 9:30 a.m.–12:30, **Ellis Island,** a lecture tour; $20.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. 3/23, 30 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street . . . 3/23 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra . . . 3/24 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighbor-

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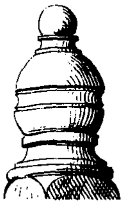

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hood . . . 3/24 at 2: **One Woman's New York;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world" . . . 3/24 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a spooky theatrical tour.

CENTRAL PARK—"Walks and Talks"; 3/24 at 2, meet the Rangers at Bethesda Terrace, mid-park at 72nd St., for "Rites of Spring," and learn about how people traditionally welcome the season. Free.

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—3/23, 1–3:30: **Green-Wood's Monuments & Symbols;** meet John J. Gallagher at the main gate, Fifth Ave. and 25th St., to hear about the symbolism of the cemetery's statuary . . . 3/24, 9 a.m.–noon: **Nature's Spring Awakening;** meet John Yrizarry at the Grand Army Plaza entrance of Prospect Park for a wildlife-oriented tour. Take binoculars. Each tour, $6; over 65, under 12, $3 (718-788-8500).

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

GRAND TOUR OF MIDTOWN—A weekly walk hosted by the Grand Central Partnership and led by "urban detective" and historian Justin Ferate. Every Fri. at 12:30, the 90-minute walk begins at the Philip Morris Building, south side of 42nd St. at Park Ave. "The truth about midtown Manhattan"—facts about interiors, underground activity, air space, and art collections that most people don't know about. Free.

CARNEGIE HALL—Tours of this cultural landmark, now celebrating its centennial, include anecdotes, historical details, architectural information, and more. Tue. and Thur., 11:30 a.m., 2, 3. Tickets for same-day tours sold 11 a.m.–3: adults $6, seniors and students $5, under 12 $3. From lobby, Seventh Ave. and W. 57th St. (247-7800). Also Tue. and Thur., at 2 and 3 only, "Tour and Tea," which includes tea service at the Russian Tea Room; $30.

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 3/24 at 10:30 a.m., a walk in Brooklyn's Landmark Districts, including Brooklyn Heights and Cobble Hill, with resident historian Margaret Rose. Meet at token booth at Clark St. station, IRT No. 2 subway, before 10:30. $1 (718-855-1466 after 8 p.m.).

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407). 3/24, a Staten Island Greenbelt walk; details, 718-720-1593.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45 p.m. 3/23, Prospect Park, Brooklyn. 3/24, Central Park.

COMPILED BY FLORENCE FLETCHER

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 3/20 at 7:30: Cleveland Cavaliers. . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $18–$22. 3/20 at 7:30 vs. Minnesota; 3/26 at 7:30 vs. Philadephia.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 3/24 at 7:30 vs. N.Y. Islanders; 3/26 at 7:30 vs. New Jersey Devils . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 3/21 at 7:35 vs. Washington; 3/23 at 7:35 vs. St. Louis. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. Next home game: 3/27 at 7:45 vs. Hartford.

COLLEGE BASKETBALL—Madison Square Garden (465-MSG1). $16, $20. **National Invitation Tournament.** 3/25 at 7: semifinal doubleheader. 3/27 at 6:45: championship doubleheader.

HORSE RACING—Aqueduct Spring Meeting, through 5/6 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

SOLUTIONS TO LAST WEEK'S PUZZLES

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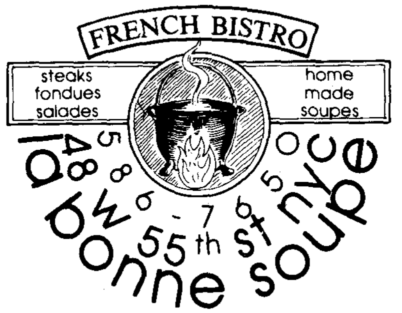

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ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

GROWING UP WITH OPERA—Donizetti's **Don Pasquale,** the tale of an old bachelor who refuses to let his nephew marry his true love, will be performed in English for children ages 5–14. 3/23 at 2. Kathryn Bache Miller Theatre, Columbia University, 116th St. and Broadway. (769-7022). $22; reserve.

LITTLE ORCHESTRA SOCIETY—Lollipops Concerts, Dino Anagnost conductor. Children ages 3-5 learn how music and storytelling go hand in hand. Includes Rimsky-Korsakov's "Flight of the Bumble Bee." 3/23 at 10:15 and 11:30 a.m.; 3/24 at 1:15 and 2:30, at Florence Gould Hall, French Institute, 55 E. 59th St. (704-2100). $28.

INTERNATIONAL PERFORMANCE & PRODUCTION—Mother Goose and Her Storybook Friends. Meet the characters in this musical comedy and enjoy storytelling, puppetry, magic, and song; for ages 2 and up. 3/23 at 1 and 3; 3/24 at 2. Nat Horne Musical Theatre, 440 W. 42nd St. (736-7128). Under 12, $5; adults $7.50; reserve.

UNCLE REMUS, LEGENDS OF THE OLD SOUTH—Listen to Joel Chandler Harris's famed folk stories, presented by the American Center for Folk Literature; for ages 3–11. 3/23 at 11 a.m.; 3/24 at noon; 3/25 and 3/26 at noon and 2. John Houseman Theatre, 450 W. 42nd St. (564-8038). $10; reserve.

KIDS ART TRIBECA—The Sword in the Stone. Listen to the tales of King Arthur and Merlin in medieval England; for ages 4–10. Presented by Ohio's Artreach Touring Theatre. The Triplex, Borough of Manhattan Community College, 199 Chambers St., between Greenwich and West Sts. (618-1980). $6.

92ND STREET Y—Twin brothers San and Las of "Gemini" delight children 3–8 with music and songs about growing up. 3/24 at 1:30 and 3:30. Buttenwieser Hall, 1395 Lexington Ave. (996-1100). $12.

MEET THE AUTHOR—*C is for Curious* author and illustrator Woodleigh Hubbard will sign copies of his book and create drawings with the children; for preschoolers. 3/24 at 2. Rizzoli Bookstore, Winter Garden, World Financial Center (385-1400). Free.

EASTER SHOW—Join Wayne Cilento, master of ceremonies, with the Rockettes, the Radio City Music Hall Orchestra, singers, dancers, and world champion gymnast group "Anti-Gravity" in this holiday revue. Directed and choreographed by Scott Salmon; musical direction by Don Pippin. 3/22 at 7:30; 3/23 at noon, 3, and 8; 3/24 at 1 and 4:30; 3/26 at 11 a.m. and 2:30; through 4/4. Radio City Music Hall, 1260 Ave. of the Americas (307-7171). $27-$32; reserve.

NEW SHOES—Children of all ages are invited to a concert of guitar, fiddle and saxophone playing. 3/24 at 2. Bank Street College, 610 W. 112th St. (222-6700, ext. 533). $12.

GARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1; through 5/12. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961). $5.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth in this environmentally correct musical. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THE PUPPET PLAYHOUSE—Bear Cub Capers. Performed by the Moscow Puppet Theatre. 3/23, 3/24 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience. For ages 3–7. Sat. at 3. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. 3/24 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Bob Markwood and Imam lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket, the roller-skating marionette, and the sensational Clockettes. Sun. at noon, 2, and 3:30; through 5/5. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Cinderella, Sat. and Sun. at 1:30 and **The Three Little Pigs,** Sat. and Sun. at 3; through 4/7. 39 Grove St. (765-9540). $6; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3 and up. 3/24 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

EEYORE'S—Brian Selznick will draw pictures and read his book, *The Houdini Box,* for ages 6 and up.3/24 at 12:30. 2212 Broadway at 79th St.(362-0634); 2:30 at 25 E. 83rd St. (988-3404). Free.

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini-Broadway house. Sat. at noon and 3. Through 5/25. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

HENRY STREET SETTLEMENT—Children ages 4-12 and parents can tour a multi-cultural mask exhibit and make masks of their own. 3/24 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2; adults $3; reserve.

A CHILD'S WORLD—Explore artwork by children ages 2-12, from more than 77 countries, through 4/27. Empire State Building Gallery, Fifth Ave at 34th St. (736-3100). Hours: Daily, 8 a.m.–midnight. Free.

CARNEGIE HALL TURNS 100: "An Exhibit Through the Eyes of Children." The work of more than 500 children who studied musical-instrument building, painting, sculpture, and drawing will be on display through 4/19. Department of Cultural Affairs City Gallery, 2 Columbus Circle at 59th St. (974-1150) Hours: Mon–Fri. 10 a.m.–5:30. Free.

BIG APPLE CIRCUS—"Ballerinas, Horses and Clowns... The Golden Age." See tight-wire tumblers, dancing elephants and pigs that hurtle through hoops, all under the watchful eye of Ringmaster Paul Binder. A tribute to the golden age (1850–1914) of circus. 3/25–4/7 at Cunningham Park, Francis Lewis Blvd. and Union Tpke., Queens (307-7171). $6-18.

PRIESTO—Watch Father Jecewiz make a 16-pound duck disappear, escape from a padlocked trunk, and levitate a volunteer in this magic show; for ages 4 and up. 3/22 at 8. St. Francis of Assisi Church Hall, 21st Ave. and 45th St., Astoria, Queens (718-728-7801). $7.

PUPPETMANIA— The Yeuh Lung Company presents its brand of Asian puppetry, for ages 7 and up. 3/23 at 2. St. Joan of Arc Hall, 82nd St. and 35th Ave., Jackson Heights, Queens (718-429-2333). $3.

THE PUPPETWORKS, INC.—The Tortoise and the Hare and other Aesop fables come to life through hand and rod puppets, as well as marionettes; for ages 3 and up. Sat. and Sun. at 12:30, also Sun. at 3; through 4/28. The Puppetworks Theatre, 338 Sixth Avenue at 4th St. Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

COUSIN ARTHUR'S BOOKSHOP—Springtime stories with Ann McCormack. 3/24 at 1. Cousin Arthur's, 82 Montague St., Brooklyn (718-643-1232). Free.

SONGTIME—Sing along with Delores Jiji-Morrison; for ages 2–7. 3/23 at 10 a.m. and 11:30 a.m. Riverdale Presbyterian Church Nursery School, 4765 Henry Hudson Pkwy. at 248th St., Bronx (548-8260). $5.

CENTRAL PARK PROGRAMS—The Dairy: Tiny Theatricals. Construct your own toy theatre with small sets, performers and scripts while discovering 19th Century music halls with Victorian actress Melody Dramatic; for ages 5–11. 3/24 at 1:30. 65th St., mid-park (397-3165). Free; reserve.

RE-CREATING RADIO—A workshop for children ages 8–13 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. Saturdays from 10–11:30 a.m. 3/23: **Jack Armstrong, The All-American Boy.** $5; advance tickets recommended (752-4690). . . **Saturday Screenings: How the Leopard Got His Spots; Arnold of the Ducks; The Snowy Day.** 3/23 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. Museum admission.

MUSEUM OF MODERN ART—Family Film Series. An introduction to films as art for young audiences. The program is intended to help children view television and movies with a more critical eye. 3/23 at 11:15 a.m. 11 W. 53rd St. (708-9795). $5 per family.

SOUTH STREET SEAPORT MUSEUM—Pebble Mosaics. Create your own beach mosaic with colored pebbles; for ages 6–12. 3/24 at 2. Exhibits: **First Encounters.** Spanish Explorations in the Caribbean and U.S., 1492–1570. The largest traveling exhibition on the Spanish exploration in the country details the voyages of Christopher Columbus and Juan Ponce de Leon, with a look at Native American life at that time. Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

THE JEWISH MUSEUM—Dances of Spring and Freedom. Learn about the story of Passover with Mark DeGarmo through dance, music, and verse; for ages 5 and older. 3/24 at 11 a.m. and 1. Temporarily at the New York Historical Society, 170 Central Park West (399-3357). $7.

BROOKLYN CHILDREN'S MUSEUM—"Songs and Stories of the Earth." Regina Ress tells tales from different lands that teach children how to treasure the earth. 3/23 at 1:30 and 3. Exhibits: **The Mystery of Things**—Youngsters are invited to use their five senses to unlock the mystery of objects. **Early Learners Area**—Children 5 and under can use building blocks and participate in different activities. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $2.

BOOKS

BONJOUR, MR. SATIE, by Tomie dePaola. Kindergarten–Grade 3. Putnam, $15.95.

TAKE TIME TO RELAX, written and illustrated by Nancy Carlson. Preschool–Grade 2. Viking, $13.95.

PETER COTTONTAIL'S EASTER BOOK, written and illustrated by Lulu Delacre. Preschool–Grade 1. Scholastic, $12.95.

A FIRST LOOK AT DUCKS, GEESE AND SWANS, by Millicent E. Selsam and Joyce Hunt; illustrations by Harriett Springer. Grades 1–4. Walker & Company, $11.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 3/20: Nightly Gnus featuring Michelle Johnson. 3/21: Michael Powers Blues Band. 3/22, 23: Jimmy Rogers and his Band. 3/24: Rockinitis. 3/25: Blues jam with Rocky Junior. 3/26: Brian Kramer and the Bluesmasters. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 3/20: The Flying Neutrinos. 3/21: Village Jazz Quartet. 3/22, 23: The Bevis Unger Quintet featuring Tom Harrell, Ron McClure, Jimmy Madison and Ted Rosenthal. 3/24: Paula Fontane. 3/25: Jam session. 3/26: Molly Skuse Group. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 3/21: Jay Leonhart Trio. 3/22, 23: George Coleman Octet featuring Ned Otter, Adam Brenner, Tom Kirkpatrick, Gary Smulyan, Harold Mabern, Clint Houston, George Coleman Jr. 3/24: Byron Stripling Quintet. 3/25–28: Kenny Werner Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/24: Ruth Brown. 3/25: Javon Jackson All-Stars. 3/26–31: Maynard Ferguson/Big Bop Nouveau. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 3/22, 23: Ronnie Spector. 3/24: Mahlathini and the Mahotella Queens. 3/26: Alison Krauss and Union Station; Greg Brown. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/23: Ralph Moore Quartet with Mulgrew Willer, Kenny Washington, and Peter Washington. 3/24: Kenny Barron, Eddie Henderson, Ben Riley and David Williams. 3/25–4/2: Pianist Benny Green with Ray Drummond on bass and Billy Higgins on drums. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 3/24: Ahmad Jamal. 3/25: The Clifford Jordan Big Band. 3/26–31: Ahmad Jamal Quartet. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). **Downstairs:** 3/22, 29 at 9 and 11: The Billy Bang Trio. 3/23: The Pheeroan Aklaff Trio. 3/30: The John Lindberg Revolving Trio. **AE, DC, MC, V.**

COYOTE CLUB—215 W. 76th St. (787-3100). 3/20: Peach Fish Pie. 3/21: The Bennett Brothers. 3/23, 24: The Boogaloo Swamis. 3/25: Great Red Shark. 3/26: The Bennett Brothers Band. Mon.–Thu. from 9, Fri.–Sat. from 10, Sun. from 8. **No credit cards.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 3/20: Jimmy Vivino's Little Big Band. 3/21: Loup Garou. 3/22: The Hudson River Rats. 3/23: James Montgomery. 3/24: Johnny Peoples and the Gospel Crowns. 3/25: Daryl McFadden. 3/26: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/22: Seosaimhin Ni Bheaglaoich and Peter Browne. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/24: Frank Morgan with George Cables, David Williams and Lewis Nash. 3/25: Les Paul Trio. 3/26–31: Mose Allison. Tue.– Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 3/24: Pianist Joanne Brackeen with Calvin Hill on bass. 3/24: Singer-pianist Charles Darden. 3/26–31: Warren Chiasson on vibes with Ronnie Matthews on piano and Stafford James on bass. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Every Tue.–Sat. from 8:30: Singer-pianist Mike Cerrati and his trio. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 3/21: Pete Malinverni Duo. 3/22, 23: Dave Leonhardt Duo. 3/24: Dave Berkman Duo. 3/26, 27: Hal Schaefer. **Upstairs:** 3/22 at 8: Eileen Richter; followed by Carol McCann at 10 and K.Z. at 11:45. 3/23 at 8: Rockapella; followed by Cabaret with Lorena Mann and the Wondering Minstrels at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 3/20: Cal Payne and Rhapsody. 3/21: Tamm E. Hunt. 3/22: Vital Information with Steve Smith and Tom Coster. 3/23: Ray Gomez. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 3/20: Mark Soskin Trio. 3/21: Amy London Sextet. 3/22: Ken Peplowski Quintet. 3/23: Judy Barnett Quartet. 3/24: Virg Dzurinko Quartet. 3/25: Andy Tuck. 3/26 J's All-Star Jazz Series with Warren Vache. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 3/20–23: Pianist Roy Meriweather with Harvie Swartz on bass. 3/27–30: Pianist Lee Musiker with Jay Leonhart on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 3/20: Third Person with Catherine Jauniaux; The Lunch Factor. 3/21: Tim Berne, Michael Formaneck and Jeff Hirshfield; The Black Dog Band. 3/22, 23: Pinsky Zoo and Curlew. 3/24: Gil Scott Herron Solo. 3/25: Vito Ricci's Akoshia String Quartet; Fred Frith, Joey Baron and Bob Ostertag. 3/26: Empty Body, Drunken Boat, and Fertile Crescent. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 3/20: Joan Osborne. 3/21: Eddie Kirkland and the Energy Band. 3/22, 23: Johnny T. and the Headhunters. 3/24: Blues jam featuring Chris Carter. 3/25: The Black Widow Band. 3/26: The Kingfishers. Shows nightly from 9, except Sun. at 8. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 3/30: Singer Helen Reddy. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill and George Simon Group followed by Tropical Force Band. 3/21: Michael Bergman and his Band. Fri.: Lou Anderson Big Band followed by The Tigertown Five plus Two. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 3/22: Tyketto plus Trouble Tribe. 3/23: Meat Loaf plus Marcello. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 3/20: The No Fun Band. 3/21: Johny Rev and the Jones. 3/22: The Cruisers with Screeming Steve. 3/23: The Mango Brothers. 3/24: Yassmin. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 3/24: Art Farmer Quintet featuring Clifford Jordan. 3/25: Music of Gil Evans played by the Monday Night Orchestra. 3/26–31: Jon Faddis Quartet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/22, 23: Force M.D.'s. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 3/20: The Mighty Sweetones; Five Chinese Brothers. 3/21: Bobby Blain Memorial Jam. 3/22: The Basin Brothers Band. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of Gate:** Toshiko Akiyoshi/Lew Tabackin. **Downstairs:** 3/25: "Salsa Meets Jazz" with A Night of Trumpets and Skins featuring Jerry Gonzalez and the Ft. Apache Band, Charlie Sepulveda and the Turnaround with guest soloist Claudio Roditi on trumpet. **Terrace:** 3/20–24: Danilo Perez Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/25: Celebrating the 25th Anniversary of The Vanguard Jazz Orchestra. 3/26–31: Butch Morris 11-Piece Ensemble. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 3/20, 21: John Fedchock/Maria Schneider Big Band. 3/22, 23: Pete Yellin Quintet with Junior Cook and Kirk Lightsey. 3/24: Bruce Barth Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 3/20: Daevid Allen of the Planet Gong. 3/21: Jack Frost; The Authority; Milo Z. 3/22: Poncho Sanchez. 3/23: Raindogs from Good Homes. 3/24: Dharma Bums; The Hour. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 3/20: ESP with Bill Evans, Daryl Jones, Bobby Broom, and Robert Irving III. 3/21: Foreign Legion. 3/22: Bob Stewart Tuba Band. 3/23: Minko. 3/24: Joe Beck, Lew Soloff, Mark Egan and Matt Wheeler. 3/25: The Roy Gerson Swing Septet. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 3/23: Pianist Jane Jarvis with Warren Vache on cornet. 3/25–30: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 3/21: John Campbell and Cheryl Wheeler. 3/23: Da Daananan and David Ray. 3/24: Broadway Cares - the entire cast of "Buddy." 3/26: Robert Johnson Memorial Blues Jam. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/24: Comedians Bob Golub, Tony Powell, Ron Gallop, Rich Marrotta, Al Romero, Jim Mendrinos, Scott Bruce, and Danny Curtis. 3/25–31: Mike Ivy, Rich Francese, Al Romero, Eddie Feldman, Rich Marrotta, Scott Bruce, and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater-restaurant featuring magic and comedy. 3/20: Magicians Mark Mitton, Imam and Torkova. 3/21: Magicians Eric DeCamps, Torkova and Imam. 3/22, 23: Magicians Friedhoffer, Mal Cross, comedian Vince Gerardi, and pianist Rich Sanders. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/24: Comedians Frank Santorelli, Dennis Leary, Eric Kornfeld, and Marty Rackham. 3/26–31: Vic Henley, Bill Scheft, Don McEnery, and Melvin George. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Wed. from 8–midnight: Jazz featuring Stan Bronstein and his "Scudbusters." Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively French disco every Tue.–Sat. from 10–4 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this supper club. Through 3/23: Singer Vanessa Ruben. 3/25, 26: Kathy Herndon. Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/20: Jayne Cortex and Firespitters featuring Denardo Coleman and Ed Blackwell. 3/21: Reggae with Mad Professor, Macka B, and Robotics. 3/23: Marce and Tumpak. 3/27: The Toasters and the Busters. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 3/30, Tue.–Sat. at 9: La Gran Scena Opera Company. Through 3/31, Tue.–Sat. at 11:15: Sharon McNight. **AE, MC, V.**

BLUE ANGEL—323 W. 44th St. (262-3333). New York's newest nightclub in the theatre district featuring Mark Nadler and the Dixieland Dolls, through 3/30. Shows Thu.–Sat. at 9 and 11:30, followed by dancing till 4 a.m. **The Jewel Box:** Through 3/23, Tue.–Sat. at 8:30 and 11: Comedienne Pudgy, the female Don Rickles. **AE, CB, DC, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 320: Kathy O'Connor with pianist Bruce Barnes and Frank Wagner on bass. 3/21, 22: Julia Hunter with pianist John Wallowitch. 3/23: Pam Tate and Her Men In Blues. 3/24: Julia Hunter with pianist John Wallowitch. 3/25: Karen Saunders with pianist Barry Levitt. 3/26: Bonnie Sher; Nancy Barry. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/20: *Forgotten Broadway*, musical revue; Mary Jennings. 3/21: Ronny Swain; Rebecca Roach. 3/22: *Menu! The Delicious Revue*, musical revue; Renee Simon; The Stand-Up Comedy Experience. 3/23: Dan Baillie; The Stand-Up Comedy Expeience; *Always, Patsy Cline* with Rainie Cole as Patsy Cline. 3/24: Louis Schwebius and Sandy Bosko; The Stand-Up Comedy Experience. 3/25: Shellen Lubin's Cabaret Workshop; Anna Lively with Chris Denny. 3/26: *There's A Monster In My Closet*, musical revue; Steve Black and Debanne Brown. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 3/20: Ed Barrett; C.J. Critt. 3/21: Bad Attitudes; Mollie Taylor Martin. 3/22: Peter Ianniello; Cafe Berlin. 3/23: Lea Delaria; Gotham City Improv. 3/24: Lea Delaria. 3/25: Georga Osborne; Macbeth BSA. 3/26: Margaret Avery; 50/50 Comedy Theatre. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 3/20: Carol Cortland; Melodrama/Olio. 3/21: Peggy Herman. 3/22: Helen Baldassare. 3/23: Gotham with *Top Banana*; Singer Sally Mayes. 3/26: *Little White Lies* produced and directed by David Berk. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 3/21: Wendy Jorissen and Stacey Stevens; Jeff Murphy. 3/22: Debby Reiser; Bonnie Sanders. 3/23: Janine Ulyette; Stiller and Ash; Rubber Feet. 3/24: Rucker and Russo. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 3/20: Evan Matthews with pianist David Lewis and Cameron Brown on bass. 3/21: Mark Coffin with pianist Paul Trueblood. 3/22: Judy Bady with pianist Gregory Toroian. 3/23: Judy Kreston and David Lahm with Mike Richmond on bass and Jeff Brillinger on drums. 3/25: Ned Kely sings *No Sad Songs Tonight* with pianist Paul Trueblood. 3/26: Sonny Preston with the Eustace Johnson Trio. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/30: Keely Smith. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid*, Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 3/25, 4/1 at 8: Alix Korey with *Songs You Might Have Missed* .... 3/26 at 8: Jamie de Roy and Friends. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 4/6: Singer Sally Ann Howes. Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 4/6, Tue.–Sat. at 9:30 and 11:30: Eartha Kitt. **Bemelmans Bar:** Through 4/27, Tue.–Sat. 5:30–8: Jazz singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon.–Fri. from 5:30–9:30. **AE,CB,DC,MC,V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Lucho Neves providing Spanish-flavored piano and vocals Wed.– Sat. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49th St. (977-9000). American bistro. Every Thu. from 9–midnight: Pianist Bill Graves; singer Annie Hughes joins Bill on Fri. and Sat. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

FUV — 90.7 FM
NCN — 104.3 FM
NYC — 93.9 FM
QXR — 96.3 FM; 1560 AM

Wed., March 20

00/WNCN—astelnuovo-Tedesco: to. for Two Guitars, p. 201.

NYC—The Minnesota rchestra. **Tchaikovsky:** iolin Cto.; Sym. No. 5.

QXR—Strauss: urleske; **Mendelssohn:** *he Fair Melusina,* Ov.

00/WNCN—Debussy: *ergamasque Suite;* **ozart:** String Qt. o. 13 in d.

QXR—Bach: Brandenburg" Cto. o. 5 in D; **Martinu:** Five adrigals.

00/WNCN—.P.E. Bach: Sym. in e; **éhul:** Piano Sonata D.

QXR—Mozart: ivertimento in D; **Elgar:** Three Bavarian Dances," p. 27.

00/WNCN—Grieg: *arch of the Dwarfs,* Lyric uite; **Vivaldi:** Chamber to. in D.

QXR—Molter: rumpet Cto. No. 2; **artók:** *Othello,* Ov.

00/WNCN—Dvorák: *anda,* Ov., Op. 25; **olter:** Cto. for Trumpet o. 1 in D.

00/WNCN—Copland: *illy the Kid,* Ballet Suite; **carlatti:** Sinfonia No. 2 D.

00/WNCN—chaikovsky: *Sleeping eauty,* Suite, Op. 66; **Haydn:** Partita for inds No. 44 in F.

NYC—Finzi: Five agatelles.

00/WNCN—achmaninoff: Cto. for iano No. 2 in c, Op. 18; **lazunov:** *The Seasons,* Spring," Op. 67.

Thu., March 21

:00/WNCN—Kraus: infonia in E-Flat; **ossini:** String Sonata o. 5 in E-Flat.

QXR—Mozart: arpsichord Cto. in D; **Bizet:** *The Fair Maid of erth,* Suite.

3:00/WNCN—Mozart: Cto. for Piano No. 2 in B-Flat; **J.F. Fasch:** Sinfonia for Strings in G.

WQXR—Beethoven: Violin and Piano Sonata No. 2 in A, Op. 12.

4:00/WNCN—J. Strauss: *Gypsy Baron,* Ov.; **Vivaldi:** Cto. for Strings in B-Flat.

WQXR—Holst: *St. Paul's Suite;* **Handel:** Cto. Grosso No. 2 in F, Op. 6.

5:00/WNCN—Bach: "Air on the G String," Orch. Suite No. 3; **Vaughan Williams:** *The Wasps,* Ov.

WQXR—Mendelssohn: Ov. for Winds, Op. 24.

6:00/WNCN—Frederick the Great: Recorder Sonata in B-Flat.

7:00/WNCN—Telemann: Trio Sonata in F.

8:00/WNCN—Shostakovich: Cello Sonata, Op. 40; **M. Haydn:** Nocturne in F.

Fri., March 22

2:00/WNCN—J. Haydn: String Qt. No. 6 in A, Op. 9.

WNYC—The St. Paul Chamber Orchestra. **Haydn:** *The Seasons.*

WQXR—Copland: *Billy the Kid,* Ballet Suite; **Rossini:** Qt. No. 3 in F.

3:00/WNCN—Brahms: "Variations on a Theme by Haydn," Op. 56; **Holst:** *Moorside,* Suite.

WQXR—Mozart: Violin Cto. No. 4 in D; **Janácek:** Sextet for Winds.

4:00/WNCN—A. Scarlatti: Sinfonia No. 5 in d; **Rossini:** *Otello,* Ov.

WQXR—Elgar: *Froissart,* Ov.; **C.P.E. Bach:** Sym. in B-Flat.

5:00/WNCN—Vivaldi: Cto. for Oboe in a; **G. Gabrieli:** *Canzon XIV.*

WQXR—Berlioz: *The Trojans at Carthage,* Ballet Music; **Playford:** *The English Dancing Master,* "Group Dances II."

6:00/WNCN—Tchaikovsky: *Swan Lake,* "Spanish Dance," Op. 20; **C.P.E. Bach:** Sym. No. 3 in F.

7:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **Cirri:** Cello Sonata No. 2 in G, Op. 16.

8:00/WNCN—Beethoven: Violin Sonata No. 1 in D, Op. 12; **Rameau:** Cto. Grosso No. 3.

WNYC—"Masterwork Hour." **Beethoven:** String Qt. No. 12.

9:00/WNCN—Gershwin: Cto. in F; **J. Haydn:** Divertimento No. 3 in C, Op. 100.

WQXR—The Detroit Symphony Orchestra. **Bach:** "Brandenburg" Ctos. 3, 4, 5, and 6. Conductor: McGegan.

Sat., March 23

10:00 a.m./WNCN—J. Haydn: String Qt. in B-Flat, Op. 71; **Mozart:** Piano Sonata No. 17 in D.

WQXR—Saint-Saëns: *Carnival of the Animals;* **Sibelius:** Romance in C for Strings.

11:00 a.m./WNCN—L. Couperin: Qt. for Two Harpsichords No. 2; **Kabalevsky:** *The Comedians.*

WQXR—Bach: "Brandenburg" Cto. No. 1 in F; **Elgar:** *Pomp and Circumstance,* March No. 4 in G.

12:00/WNCN—Copland: *Rodeo,* "Dance Episodes"; **M. Haydn:** Qt. for English Horn and Strings in C.

WQXR—Dvorák: Romance in f for Violin and Orch., Op. 11; **Mozart:** Divertimento in F.

1:30/WQXR—"The Texaco Metropolitan Opera Broadcast." **Mozart:** *Le Nozze di Figaro.* Conductor: Colon; cast: Lott, McLaughlin, Von Stade, Schmidt, Ramey.

2:00/WNCN—Hummel: Piano Sonata No. 3 in f, Op. 20; **C.P.E. Bach:** Violin Sonata in b.

WNYC—Dinescu: *Scherzo da Fantasia.*

3:00/WNCN—Zach: Cto. for Oboe in B-Flat.

4:00/WNCN—J. Haydn: String Qt. in D, Op. 76; **Mozart:** Sym. No. 24 in B-Flat.

5:00/WNCN—Weber: Concertino for Clarinet in E-Flat, Op. 26; **Parcham:** Solo for Recorder and Lute.

6:00/WNCN—M. Haydn: Sym. in D.

7:00/WNCN—Liszt: *Totentanz;* **Satie:** *Parade.*

8:00/WNCN—J. Haydn: Divertimento in E-Flat.

WQXR—The Cleveland Orchestra. **Tchaikovsky:** Piano Cto. No. 2 in G, Op. 44. Conductor: Masur.

9:00/WNCN—Brahms: Cto. for Violin in D, Op. 77.

Sun., March 24

10:00 a.m./WNYC—"The Sunday Show." **Lamandier:** "Medieval Songs"; **Bacewicz:** Piano Qnt. No. 1.

WQXR—Paganini: "La Campanella" Violin Cto. No. 2 in b, Op. 7; **Beethoven:** Sym. No. 8 in F.

11:00 a.m./WNCN—Tchaikovsky: *Capriccio Italien,* Op. 45; **Porpora:** Cto. for Cello in G.

12:00/WNCN—Bach: Cto. for Violin No. 2 in E.

1:00/WNCN—The Chicago Symphony Orchestra. **Mozart:** Cto. for Piano No. 25 in C.

WQXR—Goldmark: *Sakuntala,* Ov.; **Clementi:** Piano Sonata in f-sharp, Op. 26.

2:00/WQXR—Abel: Sym. No. 3 in E-Flat, Op. 10.

3:00/WNCN—J. Haydn: Cto. for Horn No. 1 in D.

WQXR—Schubert: Cello and Piano Sonata in a; **Boccherini:** Sinfonia in d, Op. 12.

4:00/WNCN—Petrini: Duo for Flute and Harp in E-Flat, Op. 30.

5:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **Mozart:** Cto. for Horn No. 1 in D.

6:00/WNCN—Tchaikovsky: *Eugene Onegin,* Polonaise, Op. 24; **Bach:** Viola de Gamba Sonata No. 3 in g.

7:00/WNCN—Schumann: Intro. and Allegro Appassionato.

8:00/WNCN—Ponce: Sonata for Guitar and Harpsichord; **Carulli:** Cto. for Guitar in A, Op. 140.

WQXR—"Sunday Night Opera House." **Donizetti:** *L'Elisir d'Amore.* Conductor: Levine.

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92.

Mon., March 25

2:00/WNCN—R. Strauss: *Macbeth,* Op. 23; **Hertel:** Cto. for Trumpet and Oboe in E-Flat.

WNYC—The Pittsburgh Symphony Orchestra. **Stravinsky:** *Petrushka;* **Dutilleux:** Cello Cto.

WQXR—Beethoven: Sonata in F for Horn and Piano, Op. 17; **Parry:** *Lady Radnor's Suite.*

3:00/WNCN—Bizet: *Carmen,* Suite No. 1; **Paisiello:** Cto. for Mandolin in C.

WQXR—Bach: Violin Cto. No. 2 in e; **Mozart:** Qt. in D for Flute and Strings.

4:00/WNCN—Vivaldi: Wind Trio in G; **Rossini:** *The Turk in Italy,* Ov.

WQXR—Brahms: *Academic Festival Overture,* Op. 80.

5:00/WNCN—Handel: *Samson,* "Sinfonia," Act I; **Rubinstein:** *Feramors,* "Dance of the Bayaderes" No. 1.

WQXR—Fasch: Horn Cto. in D; **Puccini:** *Crisantemi.*

6:00/WNCN—Field: Rondo for Fortepiano and Strings in A-Flat; **Beethoven:** *Coriolan Overture,* Op. 62.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Kabalevsky:** Cto. for Cello No. 1, Op. 49.

8:00/WNYC—Stanford: Clarinet Sonata, Op. 129; **Bartók:** Cto. for Orch.

WNCN—Brahms: Sym. No. 4 in e, Op. 98; **Bach:** Trio Sonata No. 1 in E-Flat.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D, Op. 6; **Schuman:** *Newsreel.*

WQXR—The Boston Symphony Orchestra. **Mozart:** *Le Nozze de Figaro,* Ov.; Sym. No. 40. Conductor: Maxwell-Davies.

Tue., March 26

2:00/WNCN—J. Haydn: String Qt. in G, Op. 33; **C.F.C. Fasch:** Cto. for Trumpet, Oboe, and Violin in E.

WNYC—"Vienna/Salzburg Festival." **Szymanowski:** Concert Ov. in E; **Sibelius:** Violin Cto.

WQXR—Haydn: Piano Cto. No. 3 in F.

3:00/WNCN—Gershwin: *Rhapsody in Blue;* **M. Haydn:** Divertimento in D.

WQXR—Bizet: *L'Arlésienne,* Suite No. 2; **Beethoven:** Qt. in F.

4:00/WNCN—Rossini: *Siege of Corinth,* Ov.; **Mozart:** Divertimento for Winds in F.

WQXR—Vivaldi: *The Four Seasons,* "Autumn"; **Rachmaninoff:** Sym. in d.

5:00/WNCN—Vivaldi: Cto. for Four Violins and Cello No. 10 in b, Op. 3; **Gabrielli:** Trumpet Sonata No. 4 in D.

WQXR—Berlioz: *Benvenuto Cellini,* Ov.

6:00/WNCN—Sullivan: *The Mikado,* Ov.; **Torelli:** Sinfonia for Trumpet.

7:00/WNCN—Brahms: "Hungarian Dance" No. 5 in g.

WQXR—Paganini: "Sentimentale" Maestosa Sonata.

8:00/WFUV—"A Box at the Opera." **Weber:** *Der Freischütz.*

WNYC—Dvorák: String Qnt., Op. 97; **Boulez:** Piano Sonata No. 1.

WNCN—Rachmaninoff: Sym. No. 1 in A, Op. 13.

9:00/WNCN—Beethoven: "Emperor" Cto. for Piano No. 5 in E-Flat, Op. 73.

WQXR—Beethoven: Piano Sonata No. 30 in E, Op. 109.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
25 WNYE
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., MAR. 20

7:00 a.m.
A-E **Women in Jazz—"From Bessie to Billie."** A valentine to the most soulful lady singers.

6:30 p.m.
MAX **Nuns on the Run** (1990). A surefire British comedy—two mild-mannered gangsters (Robbie Coltrane and Eric Idle) rip off some Asian drug-dealers and must take refuge in a convent, where they pass (barely) as nuns.

7:30
11 All week, in honor of Monday's Oscars, 11 is playing top-drawer Oscar-winning pictures. This evening, **Raging Bull** (1980), Martin Scorsese's masterly portrait of 1948 middleweight champ Jake La Motta, portrayed with stunning force by Robert De Niro.

8:00
13 **Into the Woods.** Stephen Sondheim and James Lapine take on the Brothers Grimm, fracturing fairy tales just enough to keep them snappy. Featuring the original Broadway cast (Bernadette Peters, Joanna Gleason, et al.); afterward, an interview with Sondheim. Also shown Saturday at **3:00 a.m.**

NICK A marathon of the most twisted kind—every episode of **Get Smart** ever made, played each evening (3/18–24) from **8:00–5:00 a.m.** Get reacquainted with bumbling spy Maxwell Smart (Don Adams), the sultry Agent 99 (Barbara Feldon), and KAOS.

9:00
31 **Masterpiece Theater: A Room of One's Own.** Eileen Atkins in a one-woman show based on Virginia Woolf's influential essays.

9:30
4 **Dear John.** John (Judd Hirsch) and his wife are having a baby, and while John is trying to explain this to his son, Matthew, who has locked himself in the bathroom, Kirk and Denise set up a catering shop in the apartment.

10:00
2 **WIOU.** Kelby's story on a child who is stolen and then illegally adopted alters the baby's life, and makes Kelby wonder if she acted honorably.

50 **The Life and Times of Rosie the Riveter.** A documentary on World War II working women, many of whom were given their first opportunity to join the labor force.

11:05
TBS **Cool Hand Luke** (1967). Paul Newman cuts off parking-meter heads, then gets sent to jail, where, in a lighter moment, he swallows many, many hard-boiled eggs. With George Kennedy, who won an Oscar.

MIDNIGHT
13 Basil Rathbone is the husband, Fredric March the lover, and Greta Garbo the ill-fated **Anna Karenina** (1935). A dark and moving version of Tolstoy's great novel, directed by Clarence Brown.

THU., MAR. 21

10:00 a.m.
SHO **Show Boat** (1936). The best version, all told, of the Ferber-Kern milestone musical, thanks to such classic performances as Helen Morgan's Julie, Paul Robeson's Joe, and Charles Winninger's Captain Andy. With Irene Dunne and Allan Jones as the romantic lovers.

7:30 p.m.
11 **Ordinary People** (1980). The movie that established, for a time at least, that Robert Redford could direct and Timothy Hutton could act—a sorrowful and powerful story of a family struggling with the death of the favorite son. With Judd Hirsch, Donald Sutherland, and Mary Tyler Moore.

8:00
2 The Road to Indianapolis, as it is called this year, is fraught with elation and distress. See which college teams discover which emotion in the **NCAA Basketball Championship**. Tonight and Friday (also at **8:00 p.m.**), a pair of regional semi-final games. Regional finals are played Saturday at **2:00 p.m.** and Sunday at **1:00 p.m.**, so by the end of the weekend, the Final Four (to be played the following weekend) will be set.

4 **The Cosby Show.** Rudy has a vivid dream in which five-year-old Olivia bewitches the Huxtable home.

5 **The Simpsons.** Talk about anticlimax—Homer and Flanders place bets on their sons in a miniature-golf tournament, and then the kids have the nerve to go and tie.

13 **Mystery!—The Dark Angel.** Young Maud is obsessed by the youthful painting of her uncle Silas. A drug-addicted governess arrives. There's trouble with a roguish young man in a churchyard. Spooky. With Peter O'Toole, based on a thriller by Sheridan le Fanu. Also shown on 31 at **8:00 p.m.** and Friday at **9:00 p.m.** on 50.

9:00
5 **Beverly Hills, 90210.** Brenda thinks it's high time she fell in love, and so she does—with Dylan. Problems ensue.

A-E Vanessa Redgrave is captivating as the scandalous and unorthodox dancer Isadora Duncan, in Karl Reisz's **Isadora** (1969). With James Fox, Jason Robards. Also shown at **1:00 a.m.**

10:00
4 **L.A. Law.** Sifuentes, Markowitz, and Zoey Clemmons all struggle to do the right thing, dealing with, respectively, a crooked gynecologist, a tax cheat, and drive-by shooters.

11:05
TBS **The Searchers** (1956). Perhaps John Ford's greatest film. John Wayne, a Confederate veteran, spends years searching for his niece, who has been captured by Comanches.

MIDNIGHT
13 **Camille** (1936). Greta Garbo is such an incandescent actress that she can even make us believe she would die of love for Robert Taylor. Standard MGM script and supporting players.

FRI., MAR. 22

8:30 a.m.
SHO **Clarence, the Cross-Eyed Lion** (1965). A funny and sweet story about a family in Africa that runs an animal-behavior center and adopts a visually impaired lion as a pet. This movie spawned the *Daktari* TV show. Also shown at **4:30 p.m.**

3:00 p.m.
SHO **Paul McCartney: Put It There.** A casual studio setting, where McCartney performs songs from his recent album *(Flowers in the Dirt),* tosses in a few Beatles songs, and chats a bit as well.

4:00
LIFE **The Marva Collins Story** (1981). Cicely Tyson is splendid as the Chicago schoolteacher who bucked the system and taught "unteachable" ghetto children.

7:00
11 **Doctor Zhivago** (1965). Grab a sweater—David Lean's exceedingly cold, long, but lovely version of Boris Pasternak's novel. With Omar Sharif, Julie Christie, and many more.

8:00
5 **America's Most Wanted** explores domestic violence—a profile of a man who, with two other men, assaulted his wife, and a segment on a Nebraska woman who killed her baby.

A-E **I Love You, Alice B. Toklas** (1968). Peter Sellers is hilarious as an uptight lawyer who falls for a beautiful flower child. Also shown at **midnight** and Saturday at **3:00 p.m.**

MAX **A Shock to the System** (1990). A black comedy starring Michael Caine as an adman who decides that murder is his ticket to corporate glory. With Elizabeth McGovern, Peter Riegert, and Swoosie Kurtz.

8:30
4 **Down Home.** Kate (Judith Ivey) wants to prove that she can catch any man that she wants—and boy, can she.

9:00
4 **The Golden Girls.** Hal Linden guest-stars as Dorothy's old beau, returning for another go-round. In the hubbub, it is revealed that Sophia had sabotaged a date of Dorothy's—for the high-school prom.

13 **The Grapes of Wrath,** Steppenwolf Theater Company–style. This is the filmed Broadway production from last year, a dour version of Steinbeck laced with subtle music and not-so-subtle emotion. With Terry Kinney, Lois Smith, and Gary Sinise as a Tom Joad with eternally furrowed brows.

10:00
BRV An electrifying 1990 concert by **The Lionel Hampton Jazz Orchestra,** in which the revered vibraphonist leads his 17-piece band through "Mack the Knife," "Sweet Georgia Brown," and many more nuggets. Also shown at **3:00 a.m.**

11:30
4 **The Tonight Show.** Johnny Carson chats with Bob Newhart; Bobby McFerrin and Voicestra perform.

SAT., MAR. 23

9:00 a.m.
13 **Bookmark.** Host Lewis Lapham brings on Robert Parker, author of the *Spenser* novels and *Perchance to Dream,* a sequel to Raymond Chandler's *The Big Sleep*.

1:00 p.m.
4 A championship preview? Some people might think so. The reigning NBA-champion **Detroit Pistons** meet Larry Brown's splendid **San Antonio Spurs.** Buckle up.

9 Smell the grass, hear the leather pop. The **Atlanta Braves** and the **New York Mets** in a spring game from Port St. Lucie.

11 A meaty lineup of Oscar-winning films today, starting with 1940's **Thief of Bagdad**, a swell fairy tale with the native boy Sabu outdoing Conrad Veidt, a wicked magician. At **3:00,** Liz Taylor, Rock Hudson, and of course, James Dean in the sprawling Texas-family saga **Giant** (1940). After an hour's break for **Star Trek: The Next Generation**, the movies resume at **8:00** with **Dog Day Afternoon** (1975)—an electrifying Al Pacino in Sidney Lumet's story of a bizarre bank robbery. At **11:30**, a splendid cast and David Lean's elegant directing make **A Passage to India** (1984) a must-see for devotees of Forster and the splendor of British imperialism.

7:00
BRV **Champlin on Film: 1991 Academy Awards Special.** The Los Angeles *Times* film critic previews Monday night's awards, chatting with, among other hopefuls, Jeremy Irons *(Reversal of Fortune)* and Bernardo

ertolucci *(The Sheltering ky)*. Also shown Sunday t **1:30 a.m.**

:00
Houseboat (1958). A well comedy, with ophia Loren as the ousekeeper on Cary rant's houseboat who ares for his three children nd maybe cares a bit for ary, too . . . .

The Fall and Rise of eginald Perrin. Reggie, vhile hunting for a job, is truck by an idea that will hange his life forever.

Salvador (1986). liver Stone's politically rresponsible yet ascinating movie about El alvador, 1980–1981. ames Woods plays the ero, based on real-life hotojournalist Richard oyle.

AMC **Bringing Up Baby** 1938). Howard Hawks's nasterpiece of inspired illiness—Cary Grant as a uiet zoologist, Katharine Hepburn (in her one plendid turn at slapstick) s a noisy heiress, and Baby as a meddlesome eopard. Grand. Also hown at **3:00 a.m.**

BRV **Mr. North** (1988). An adaptation of Thornton Wilder's rivolous *Theophilus North,* about an engaging young man who aptivates 1926 Newport with his (literally) lectrifying personality. Directed by Danny Huston, co-written by pop John and starring sis Anjelica. Also shown at **2:30 a.m.**

USA Yet another football league tests its wings, this one the first with the NFL's sanction. Tune in for the World League of American Football premiere, as the **Montreal Machine** visits the **Birmingham Fire**. Dan Marino does color commentary, and—get this—Jerry Lee Lewis plays "Great Balls of Fire" at halftime.

8:30
MSG Akeem Olajuwon has triumphed over injury, restored his name to Hakeem (Arabic for "wise one"), and gotten his talented team on the move. Can Patrick Ewing stop him? The **N.Y. Knicks** at the **Houston Rockets**.

11:00
TDC **The Incredibly Strange Film Show** chats with incredibly strange filmmakers Fred Olen Ray *(Beverly Hills Vampire, Hollywood Chainsaw Hookers)* and Doris Wishman *(The Amazing Transplant, Let Me Die a Woman),* who says, "I'll retire when I die, and even then I might make films in hell."

4 **Saturday Night Live**. Beware insulin jokes—Jeremy Irons hosts, a mere two nights before the Oscars. Fishbone is the musical guest.

MIDNIGHT
21 **Buddy Holly and the Crickets: A Tribute.** The Holly revival continues—footage of the young Texan at home, on *The Ed Sullivan Show,* and interviews with Paul McCartney, Don McLean, and Kris Kristofferson.

SUN., MAR. 24

9:00 a.m.
HBO **The Bear** (1989). A satisfying story about a huge old fighter bear and the young orphan cub he befriends, set in British Columbia in the 1880s. A treat, and not just for children. Also shown at **8:00 p.m.**

TMC **Inherit the Wind** (1960). Based on the play about the Scopes Monkey Trial. Spencer Tracy plays the Clarence Darrow character with soulful stoicism, and Fredric March, as the prosecuting lawyer (William Jennings Bryan), unleashes a fiery storm. Also shown at **3:00 a.m.**

10:35
TBS **Ragtime** (1981). Milos Forman's version of E.L. Doctorow's novel of 1906 America. There's some wonderful filmmaking and acting here (Mandy Patinkin, Howard Rollins, James Cagney), and Randy Newman's music is delicious.

NOON
A-E **Give Us Barabbas!** A filmed stage play starring the late James Daly as the murderer Barabbas, whom Pontius Pilate set free while keeping Christ in prison, bound for crucifixion.

1:00
7 More **World League of American Football!** (see USA on Saturday at **8:00 p.m.**). Today, Brent Musberger returns from the hinterlands to broadcast a game between the New York/New Jersey Knights (smooth name, that) and the Dragons of Barcelona.

11 **The Right Stuff** (1983). Director Philip Kaufman replaces the irony of Tom Wolfe's book with exuberant burlesque in this lengthy, occasionally self-important, but fascinating film of the space program's early years.

2:00
MAX Got a thing for Mel Gibson? Be happy then, for here's a five-part marathon, the best stuff toward the front. **The Year of Living Dangerously** (1983) first, an atmospheric romantic drama with Gibson, Sigourney Weaver, and Linda Hunt. At **4:00**, Gibson in another Peter Weir–directed film, the lyrical and anecdotal **Gallipoli** (1981). Tina Turner looks silly, and **Mad Max Beyond Thunderdome** (1985) is the worst of the Mad Max troika, but still watchable (at **6:00**). The most watchable thing in **Lethal Weapon 2** (1989), on at **8:00**, is Joe Pesci ("Okay! okay! okay!") in a great comic turn. Don't fret if you can't stay alert until **10:00**, when 1988's **Tequila Sunrise** begins, for it's a vapid, if glamorous, L.A.-cop-and-drug-dealer-who-love-the-same-woman story.

3:00
9 **What's New, Pussycat?** (1965). One of the funniest and most frivolous sex comedies of the sixties, with Woody Allen (who wrote the script), Peter O'Toole, and Peter Sellers as a fright-wigged Viennese psychiatrist.

3:30
DIS **All Dogs Go to Heaven** (1989). The animated smash about rival gangster dogs in New Orleans.

5:00
9 **Apocalypse Now** (1979). For three quarters of its length, Francis Coppola's work is masterly, but then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Marlon Brando, and Robert Duvall.

7:00
7 **The Ten Commandments** (1956). There's nothing subtle about Cecil B. DeMille's second version of this tale, and that's just fine. Charlton Heston is a terrific Moses, Yul Brynner an unbending Ramses. The special effects, though dated, are terrific; this is as pure and powerful a Hollywood epic as there is.

31 **Village Writers**. A series about the many and diverse writers who have lived in or absorbed the spirit of Greenwich Village.

8:00
5 **In Living Color**. The debut of the Homeboy Shopping Network, the beauty secrets of Vera DeMilo, and a fashion show of the hottest Iraqi designers.

AMC Marlon Brando and Anthony Quinn are both terrific in Elia Kazan's **Viva Zapata!** (1952). Brando plays the title character, a Mexican peasant who rises to the presidency, and Quinn won an Oscar playing Brando's brother. John Steinbeck wrote the screenplay. Also shown at **2:30 a.m.**

9:00
5 **Married With Children**. Kelly gets her big break—a chance to enter the "Miss Weenie Tot" beauty contest.

13 **Backstage at Masterpiece Theatre: A 20th Anniversary Special.** An introduction from Alistair Cooke (as usual), a satirical revue (written by *Forbidden Broadway* author Gerard Alessandrini), and interviews with the series' many wonderful actors. Also shown on 21 at **11:30 p.m.** and Monday on 50 at **9:00 p.m.**

10:00
TDC **Attack on the Liberty.** Was the bloody 1967 Israeli attack on the *Liberty*, a U.S. intelligence ship, a tragic accident (as the Israeli government claimed) or an effort to stop the Americans from gathering military information, as Dean Rusk and many others still believe? Also shown at **2:00 a.m.**

12:20 a.m.
13 **The Merry Widow** (1934). Ernst Lubitsch's charming treatment of the Lehar operetta, starring Maurice Chevalier and Jeanette MacDonald.

MON., MAR. 25

6:30 p.m.
TMC The vigorous young Mickey Rooney stars in **The Adventures of Huckleberry Finn** (1939), with Rex Ingram as runaway slave Jim and, as the wonderfully scheming King and Duke, Walter Connolly and William Frawley (Fred on *I Love Lucy*).

7:00
ESPN It's not the big dance, but it sure beats sitting home in the athletic dorm watching it on TV—a pair of **National Invitation Tournament** semi-final games.

8:00
5 **Lucas** (1986). A thoroughly winning movie about a youthful love triangle—a nerd, a beauty, and the high-school quarterback. But there's nothing hackneyed about the handling of this timeworn plot—the movie is a joy.

7 **The Barbara Walters Academy Awards Night Special**. For the tenth straight year, Barbara chats with Oscar hopefuls. Tonight, Whoopi Goldberg, Jeremy Irons, and Sophia Loren, who will receive an honorary Oscar for career achievement.

9:00
2 **Murphy Brown**. Frank's flaky family visits from out of town, and he doesn't handle it too well.

7 **The 63rd Annual Academy Awards**. Who'll it be—Costner, De Niro, or Depardieu? Huston or Streep? *Ghost, GoodFellas,* or *Godfather III*? Billy Crystal hosts once again, and that's good news. Madonna, Jon Bon Jovi, Harry Connick Jr., and Reba McEntire will all perform. Make a lot of popcorn—this thing is a marathon.

AMC Endless Oscar festivities got you down? Tune in, then, to the real thing—a tripleheader from Hollywood's glory days. First, **Wings** (1927), a silent war movie and winner of the first Best Picture Oscar, with Clara Bow and Charles "Buddy" Rogers. At **11:30**, Fredric March and Janet Gaynor in the first and most moving version of **A Star Is Born** (1937), followed at **1:30** by the film that inspired it, **What Price Hollywood?** (1932), with Lowell Sherman as a swacked movie director and Constance Bennett a waitress-cum-starlet.

9:30
2 **Designing Women**. Bernice gets a shot as host of a cable-TV program called *Senior Roundup* and tries to spice up the usual content. Mary Jo breaks her rule of not dating clients and then rues the day.

10:00
21 **Baseball's Heirlooms.** Actor Jeff Daniels pokes around the old-timers of the major leagues—Fenway Park, Tiger Stadium, Wrigley Field, and the suddenly dormant Comiskey Park.

10:35
TBS **Whatever Happened to Baby Jane?** (1962). The camp classic of all time. Bette Davis is marvelously wicked as the demented I-don't-want-to-grow-up ex–child star; Joan Crawford is her wheelchair-bound sister. The tension between the two eventually leads to the uncovering of family secrets, and then to murder.

TUE., MAR. 26

11:45 a.m.
TNT **Swing Time** (1936). Fred Astaire and Ginger Rogers, in tip-top form. Best scene: Astaire's classic "Bojangles of Harlem" number. George Stevens directed, his sixth spin with Fred and Ginger. The great score ("Pick Yourself Up," "A Fine Romance") is by Jerome Kern and Dorothy Fields.

6:30 p.m.
DIS **The Animated Haggadah.** The story of Passover and the Hebrews' liberation told through animated clay figures.

8:00
2 Not the sitcom, rather John Candy in the movie **Uncle Buck** (1989), playing a fun-loving bachelor uncle left to watch his nephew and nieces, for better or worse.

13 **Nova—The Chip Vs. the Chess Master**. Champion Gary Kasparov takes on an opponent surely less tenacious than Anatoly Karpov—a computer. Also shown on 21 at **9:00 p.m.**

ESPN The shape of National League West things to come—the **San Francisco Giants** against the **San Diego Padres** in spring ball from Yuma.

8:05
TBS **Rebecca** (1940). Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Alfred Hitchock directed (the script was based on Daphne du Maurier's novel), injecting his characteristic blend of fear, wit, and sex.

9:00
7 **Roseanne** gets ticked off when the new upscale neighbors, the Rubbles, complain that D.J. is a bad influence on their son.

A-E Umberto Giordano's opera **Andrea Chenier**. Placido Domingo plays the poet who loves an aristocrat (Anna Tomowa-Sintow) and winds up at the guillotine. Julius Rudel conducts. Also shown at **1:00 a.m.**

10:00
7 **Eddie Dodd**. Eddie (Treat Williams), defending a white cop accused of killing an unarmed black man during a race riot, discovers that the police have covered up their investigation.

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

HOMES OF THE STARS

New York is home to the rich and famous, whose properties often end up on the market just like everyone else's. Yet there are differences: Celebrity can add appeal, but it also may raise special concerns in a deal.

"A delicate balancing act is necessary to make the most advantageous deals for famous clients," says Linda Stein of Douglas Elliman realty. "This involves getting the best exposure for their properties, while at the same time preserving their privacy."

Among her past clients, Stein includes Steve Martin, Sting, Debra Winger, Bruce Springsteen, and Faye Dunaway.

Stein is also one of the few brokers handling Calvin Klein's home in the East Seventies. This 10,000-square-foot Georgian townhouse, with an asking price of $6.9 million, is in perfect condition and replete with fine architectural detailing, according to Stein.

"It is completely set up for luxurious living and includes an elevator, five marble baths, a wine cellar, a luggage room, and a special refrigerator for flowers," she says.

Another extraordinary property currently on the market is the palatial cooperative of the late William Paley, founder and former chairman of CBS. The 20-room apartment, which takes up the entire ninth floor and part of the tenth floor of 820 Fifth Avenue, at 63rd Street, is an open listing with an asking price of $12 million and a monthly maintenance of $13,291. Features include seven bedrooms, seven maid's rooms, and over 90 feet of frontage along Fifth Avenue overlooking Central Park.

Celebrity can add appeal, but it also may raise special concerns in a deal. 'A delicate balancing act is necessary,' says one broker to the stars.

"Apartments of this size are almost unheard of anymore," says Elizabeth Stribling of Stribling & Associates.

William B. May Company i one of several firms listing the apartment of the late director Joshua Logan at River House on East 52nd Street. The 14t floor, 3,000-square-foot cooperative has river views, three bedrooms, 3.5 baths and a maid's room.

The maintenance is $3,33 per month, and the current asking price is $2.1 million. "The apartment is filled with memorabilia," says May vice-president Marilyn Corradini, "and still feels charged with creative vibrations."

But when it comes to the bottom line, Corradini says, celebrity has little if any impac on the selling price. "The buyers of such high-end properties are too sophisticate to let a brush with fame affect a sound business decision." ●

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THE GRAND ENTRANCE

Even before you step inside our doors, the grandeur of The Pinnacle opens up to you. The landscaped entrance way, with circular driveway is off Queens Boulevard at 75th Avenue. *If you're driving,* a private garage with attended parking is available right *inside the building.*

Enter a magnificent marble lobby that sets the tone for the richly contemporary, yet timeless, decor you'll find on every floor here. And in every room. Best of all, a Doorman and Concierge awaits you, acting in the grand European tradition, adding to your sense of security and privacy.

THE GRAND HOMES

From fine wood parquet floors to a Eurostyle kitchen, a living *room with oversized windows* and epic size views, a balcony you've always dreamed of, *and a marble floor master bath* with polished brass fixtures, you'll find the pinnacle of grand living at The Pinnacle.

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THE PINNACLE CLUB

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Your residence is surrounded by a settled community that combines the warmth of a small town with the *sophistication of a European* city. You'll find top rated restaurants, and fantastic *shopping on Austin Street and* Queens Boulevard. And you're only minutes by car *from the Mets,* U.S. Open Tennis, racing at Aqueduct and Belmont, golfing, or just strolling the paths at Flushing Meadow Park. Manhattan is only 25 minutes away.

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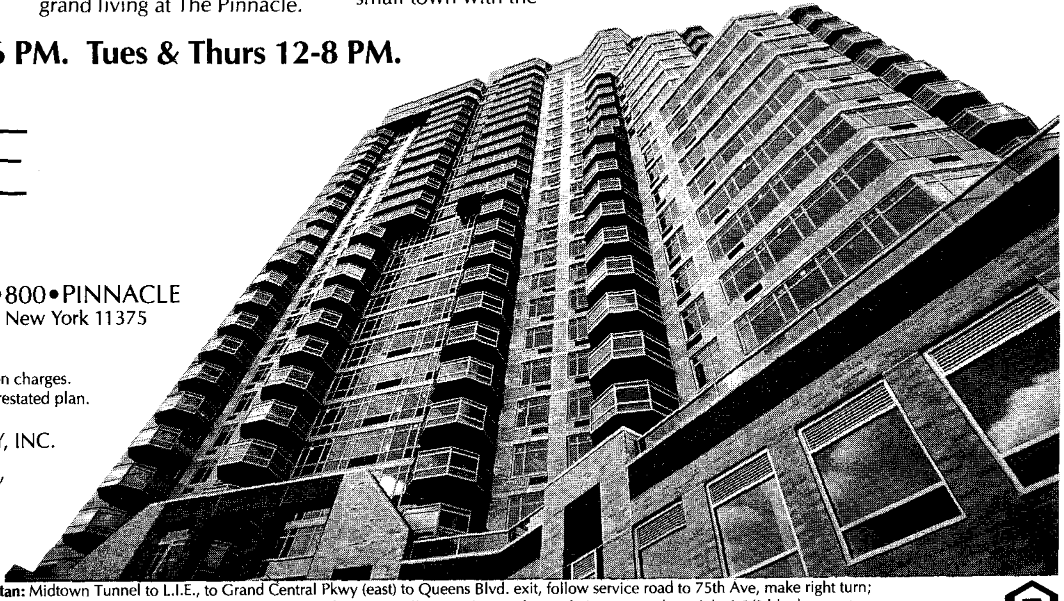

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DIRECTIONS TO THE·PINNACLE: Manhattan: Midtown Tunnel to L.I.E., to Grand Central Pkwy (east) to Queens Blvd. exit, follow service road to 75th Ave, make right turn; 1 1/2 blocks to building. **North Manhattan:** Triborough Bridge to Grand Central Pkwy to Queens Blvd. exit. Follow service road to 75th Avenue, make a right 1 1/2 blocks to entrance of building. **Eastern Long Island:** Grand Central Parkway to Queens Blvd. exit. At Queens Blvd., go right approx 1/2 mile. Turn right at 75th Ave. **Brooklyn:** Belt Pkwy (east) to Van Wyck Expressway. North to Queens Blvd. exit. West to 75th Ave. Turn right to The Pinnacle.

EQUAL HOUSING OPPORTUNITY

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Martin Casey for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

COOPERATIVE/CONDO Manhattan

75th Between Madison & Park
MINT 1-BR TRIPLEX. LR w/wbfp, spac BR, lrg dining area, modern kit, many windows/closets, jacuzzi, many extras. $235,000. **914-967-4864/eves - 967-7881.**

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TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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SPECIAL ISSUE

SPRING TRAVEL
April 22

Whether they choose a country inn or a fine hotel, check in for an adventure-filled week or a few days of rest and relaxation, on-the-move readers use **New York** Magazine's Spring Travel issue as their guide to where to go and how to get there in style. Get on the map. All signs will point to your business when you advertise in the Spring Travel issue.

Reserve your Classified Travel ad now:
Call Cynthia Cordy or Kendra Callahan
at 212-643-6500
On Sale: April 15 Ad Close: April 9

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Continued on next page.

Continued from previous page.

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The Islands

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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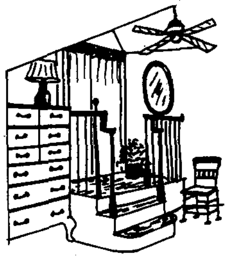

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No Cute Ad - Just The Truth—Unpretentious LI physician, 39, Jewish, 5'9" - enjoys eating out, Mets, H. Stern, movies, tennis, skiing, casual/relaxed life style and family. Seeks attractive, slim, similar lady, 25-35, with good sense of humor, to make it all more meaningful and fun. Bio/note/photo a must. 3719 ✉

Masculine, Handsome, Successful—Unusual, honest and sensitive. I have worked hard to understand life and love. You must be discerning, slim, attractive and possess self esteem, between 29-35. Photo/note. 4896 ✉

'I Got My Man Thru NY Magazine'—You can make this the reality if you've got a great sense of humor, self and style; if you are successful in life as well as career; if you're 5'10" or over, 46-56, trim, attractive and a nonsmoker. I'm a bright, beautiful blond, 5'7" and trim; who's upbeat, upright and upper class. Please send note, phone and photo showing your smile. 3699 ✉

Male Bimbos Need Not Apply—Seeking successful, personable, powerful, passionate male (35-45) who participates in life's greatest pleasures and pastimes. If you're looking for Eden in Manhattan, soft lights and warm nights, this professional female - dark-eyed, savvy, spirited Jewish sophisticate wants to meet you. Note/photo/phone please. 3738 ✉

Special Male Seeks Special Female—Handsome, athletic Wall Street exec, 6', 31, and ready for commitment. Searching for exceptionally attractive, bright and classy Jewish woman, 25 plus. Photo gets immediate response; exchanged. 3720 ✉

Once Upon A Time...—Male, 28, 5'7 1/2", seeks an attractive female who is intelligent (not a bookworm), health and fitness-minded, emotionally supportive, open and honest, with a sense of humor, for long talks and shared activities. Likes beach and scuba, horseback and chess, and all types of movies, music, TV. Also likes dance, travel. Note/photo/phone...to be continued with you. 5844 ✉

Spunky, Savvy, Sexy—Strawberry blond Jewish woman, 31, desires Jewish counterpart, 30-40, who is adventurous, successful and athletic, to share romantic sunsets. 4897 ✉ ☎

Romantic Male—Seeks graceful, slim, classic female, 44-49. I will try to be everything you want, if you'll be everything I want, with a flair of a love of life. Photo a must. 3712 ✉

Sexy, Svelte and Sophisticated PhD—(38), Ivy educated, cultured and refined yet passionate and playful. Extraordinary grace, presence and charm. Active in Jewish community. Seeks Jewish professional gentleman of substance who appreciates warmth, devotion and family values. Note/photo/phone. 3732 ✉ ☎

Spunky, Cute, Catholic—Investment professional - ready to settle down with a well-educated, successful, nonsmoking male, 30's. Passions: theater, tennis, sailing, et al. Photo please. 3733 ✉ ☎

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Wanted: 25-40-Year-Old Female—Sensual, smart, pretty, financially responsible - fit, active, outdoorsy - for this successful, innovative, well-traveled, 38-year-old, good-looking male with lots of energy. 5845 ✉ ☎

Don't Read This...—Because this 36-year-old brunette - poetic, educated, dangerous beauty also wants marriage and family with an extremely handsome and established man under 45. Photo. 4886 ✉ ☎

Let's Spring Into Spring Together!—I'm a luscious, leggy, blond - 29, professional seeking marriage-minded, professional man, 6'1" plus, 30-36, to play with because we work so hard! Let's take long walks at the park and beach, go to museums, concerts, dinner and theater. Let's discover each other... why wait? 4906 ✉

Attractive Male Psychologist—Warm, deep, seeks very pretty, smart, shapely woman, 38-53. Photo/note. 3691 ✉ ☎

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Not Looking For A Husband—I'm a single, self-sufficient woman in her young 60's and want to stay that way. Wanted is a mature man with a zest for living - to share dinner, movies, travel, etc. 3709 ✉

A Special Soul - Funny And Romantic—Athletic, inventive entrepreneur, Jewish male, 33 - enjoys tuxedos or jeans, theater, country drives, adventure and rainy Sundays at home. Seeks one electric spark for lifetime of sunsets, cozy fires with female, 24-32 - bright, attractive, warm, loving best friend for real life. 3715 ✉ ☎

Is Courage Required—To search for a man of achievement, intellect, 60-70, for a Jewish professional woman - charmingly attractive, svelte and elan? 4893 ✉

Wanted: A Man—Who still has some boy in him, accomplished in the arts and/or academics, passionate, trueblue, adventurous, 35-50. Looks matter. No confirmed bachelors, please. I am a playwrite (produced, published) who gets whistles. Write me. 4862 ✉

It's Not The Words, It's The Melody—Female person - 34, tall, slender, attractive, seeks male person who is grounded, expressive, curious and can laugh. We don't have to share the same interests - just the impetus to teach and to learn and to enjoy. 5858 ✉ ☎

54-Year-Old—Divorced white male, extremely handsome, romantic, successful, 6' tall, loves classical music, golf and travel. Looking for a pretty, intelligent blond lady. Should be sensual and have style and class. 3742 ✉

Softly Sexy, Sensitively Seductive—Searching for that special man. I'm that 40something NY blond who would like to share intimate evenings, energetic mornings and mellow afternoons with someone who makes the sparks fly. Please be 45-60, savvy, sophisticated, secure and ready for a relationship. 5860 ✉ ☎

Very Wealthy Lady Sought—Humble, handsome Harvard attorney, civic/business leader, financially secure, 42, 6', jogger, who is fun, engaging, doting, deferential and committed - seeks attractive, intelligent female, 30-45, who can join in a lifetime of giving back, public events, charities, learning, international travel and wholesome family living. If you fit the bill, I am emotionally ready. 4898 ✉ ☎

Successful PhD Psychologist—Attractive, affectionate male with good sense of humor - 47, 5'9", 155 lbs, Jewish (not religious). Seeks vivacious, sensitive, health-conscious nonsmoker, open to becoming best frind/lover/wife. Photo appreciated. 3702 ✉

Man - 1/2 Centurion/Sparse/Eccentric—Nullipara/sweat/swim. 4876 ✉ ☎

Charming, Bright, Beautiful Blond—5'7", 117, widow, 45, warm, articulate, educated professional - seeks tall, bright, attractive, confident, athletic, successful male, 43-55, to share love, laughter and magic. Photo a plus. 5852 ✉

Handsome, Affluent Jewish Professor—Businessman/athlete/artist - up for tenure at major university. Would love to meet bright, warm lady, 29-41, who likes academic research, or practices medicine, law, psychology, college teaching, business, etc. Must want marriage, future children. I love flying private planes, bike riding, advanced computers, Victorian mansions. I grew up in a distinguished family of writers. 3735 ✉ ☎

Would Love—A smart, sexy, successful, tall, 48ish Jewish man - to make wonderful dinner parties with our friends and to live happily ever after. We can cook together. I'm 5'7", 130, 40's, pretty, PhD. 4895 ✉

Ambitious Manhattanite—45, 5'10", 180. Likes fine dining, repartee. Seeks very pretty (really) Christian lady, under 37, 5'5"-5'8", nonsmoker. Note. 4856 ✉

This Beautiful - Inside And Out—Successful, rare, professional, sexy woman, DDS - 5'7", slim, in shape, strawberry blond - finds living the good life is more fun when she is sharing it with a rare, caring, sensitive, successful man, 45-60, with solid values and a firm sense of commitment to a loving monogamous life together. Tennis, skiing, traveling, sharing, whatever turns us on. Are you ready for love and to go the distance? Send note/phone. 3737 ✉

New Age Interests—Gentle/strong, romantic/down-to-earth, spiritual/sensual, childlike/mature, athletic professional, meditator - lovable man seeks woman, 32-44, whose heart is open and light. Note/photo/phone. NY/NJ. 3741 ✉

Divorced White Christian Female—Blond, full-figured, 50, semi-retired health-related professional, home loving. Interests include travel, dancing, dining, theater, boating a plus. Financially secure. Looking for same: male, nonsmoker, honest, upbeat, knows how to enjoy life, warm, for relationship. Nassau/Suffolk only. Note/phone/photo. 5859 ✉ ☎

Established Jewish Professional—CPA, handsome, physically fit, athletic - is tired of the singles scene. I have a wide variety of interests and am very down-to-earth - looking for that one special woman to share a wonderful life together. This could be it! Please send a photo!! 4867 ✉

Affectionate, Truly Attractive—5'7", 125 lbs, slim, shapely, bright, 39, Jewish, outgoing, no children. NYC business owner - Westport, CT homeowner. Seeks fit male professional or business owner, 6' plus, 40-48, nonsmoker/drugs, with car, for monogamous relationship, commitment. Photo/phone/bio please. 5862 ✉ ☎

To The Marrying Kind In NJ—Jewish male, 51, seeking attractive woman under 5'4", 40-45, to dance through life with. Photo/note/phone. 5863 ✉

Seeking A Kindred Spirit—Intelligent, successful, attractive, sensitive, artistic woman, 37, seeks a meaningful relationship with a man, 30-42, who wants to shake up her world, have long conversations or say nothing at all, picnic on the beach, dance and play soccer. Send note and photo. 5832 ✉ ☎

Man With Two Heads—Seeks gorgeous, funny woman. Two photos! 3700 ✉

Future Bunkmates?—Former journalist, current teacher, eventual camp director, male, handsome, Jewish and 30 - looking to cuddle 'round the campfire with down-to-earth, optimistic, attractive woman who can range from sports to symphonies, thinks holding hands in the Berkshires is pretty heady stuff and knows our wonder years are just beginning. Note/phone/photo. 5835 ✉ ☎

Modest Millionaire—With looks, brains, integrity, seeks female counterpart, 30's, with same. Photo/phone. 3701 ✉

Are You Looking For Me?—Very pretty, very smart, petite, adventurous, witty Jewish professional, 35 - enjoys travel, the arts, cooking. Seeks kind, educated, successful, upbeat Jewish man, 32-42, for love, laughter and life. Note/photo. 4891 ✉

Disarmingly Charming—Very attractive, svelte Jewish woman, 40, long hair, a pretty smile, affectionate and caring, seeks Jewish man to love forever. 5839 ✉ ☎

Pretty, Cheerful—Woman, 44, enjoys hiking, gardening, Schubert, Braque, 007 - seeks offbeat man, 44-55, creative, clever. Photo/note. 5766 ✉

Fire, Energy, Music—Petite Jewish beauty, 38, fiesty, exuberant, independent, serious, funny - artistically, intellectually, physically active. Seeks accomplished, successful, aware, life-urgent Jewish man of moral and emotional courage, wisdom and whimsy, to share the best years of our lives. 3708 ✉ ☎

European Actress—46, seeks man with old-fashioned ideals, 55-65. 5840 ✉

Attractive, Transplanted Southerner—Tall, slender professional female, 37, looking for smart, normal, easygoing guy with good sense of humor. 5838 ✉

Single Jewish Physician—28, healthy, good-looking, 6', genuine, warm, considerate - seeking attractive, marriage-minded Jewish female, 21-32. Phone/photo/town of residence. 1804 ✉

Young 60—Attractive, artistic, bright, sailor, widow, interested in companionship. 4865 ✉

Attractive, Single White Male—31, 5'8", Italian-American, successful business entrepreneur, seeks attractive single female, 20-31, for fun, adventure, travel and dining - and a serious relationship. Photo/phone. POB 385 Linden, NJ 07306.

Tall Blond Businessman—(41), who enjoys New York, the outdoors and the company of a special female companion, seeks an attractive, enthusiastic individual to share quiet, relaxed evenings/feelings and activities. Note/photo/phone. 3728 ✉

Let's Retire Together!—Pretty widow seeks golf partner, best friend and more. Gentleman should be 60ish. 5846 ✉

Fabulous 50ish—Stunning sophisticate has full, wonderful life - missing tall, personable, exciting dancer, for friendship, creative romance. Photo. 3739 ✉ ☎

Smart, Very Pretty Gentile—Seeks handsome, creative Jewish doctor (mid 20's-early 40's). Photo/note necessary for response. 3688 ✉

Long-Legged Attractive Jewish Female—Professional, 27, who is passionate about life, enjoys good conversation, skiing, dining, working out and the wealth of activities the city has to offer - seeks tall, attractive, intelligent male, 29-35, with great sense of humor (a must) and undaunted spirit. Note/phone/photo. 4858 ✉

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Beautiful, Glamorous PhD—Seeks her equal life playmate. Call if you're also 45ish, seasoned traveler, fine featured, fit, healthy, wealthy and fun. 3723 ✉ ☎

Carefree, Fun-Loving Guy—29, is looking for an exciting lady, 24-35, for possible relationship. If interested, send a photo, letter and phone. 4883 ✉

Great Looks And Honesty—Professional male, 28, seeks attractive female, 20-40, for spring and summertime fun. Photo. 3689 ✉

Divorced Jewish Woman, 41—Tired of networking. If you like fun in the sun, champagne in the moonlight and Chinese food in front of the VCR, you are 42-55, financially independent, family-oriented and love a warm sunny day on the golf course or tennis court!...send note/photo/phone. 4885 ✉

Good-Looking Jewish Male, 42—Likes the Mets, swimming, biking and other varied interests. Seeks Jewish female, 28-34, slim, feminine, nondrug/nonsmoker. Note/photo/phone. 5834 ✉

Pretty Petite Woman—Would like to meet 61-plus male for dancing, gambling. Must be kind and sharing. LI. 3694 ✉

Me, Place An Ad In The Personals?—Yes. Blond, green-eyed Italian-American, 31, fit, very attractive with healthy sense of the absurd and wonder of life. Seeks handsome, rugged professional with depth, artistic flair, 27-37, who can ask the right questions. Photo a must. 5861 ✉ ☎

Irresistible Blond—Very attractive woman, slim, mid 30's, Jewish, Bergen County - bright, sophisticated, sensuous. Desires dynamic, secure, upbeat nonsmoker, 30's-40's, who is bright, self-aware, romantic - for keeps. Note/photo/phone. 3693 ✉

Had Enough Dates?—Striking female MBA, 28, seeks successful professional, to 36, for relationship. Note/photo. 5848 ✉

"Real" Man Wanted:—By Renaissance woman. Very attractive professional woman in early 30's, who enjoys cultural as well as athletic activities. Seeks successful, unpretentious professional for adventures, companionship and commitment. Height a plus, nonsmoker please. Note/phone/photo appreciated. 4900 ✉

Modern Woman—Softened by traditional values - seeking one dear man to love for always. I am very attractive, slender, bright, energetic and able to give and receive love. Please be warm and sincere, an extremely attractive, refined, intelligent, upscale entrepreneur in your mid 40's-early 50's, with the ability to express and understand feelings. If you are longing to meet a sweet woman - who has cultivated a healthy balance between career, personal interests and love of family and friends - I would enjoy hearing from you. Photo/note. 4887 ✉

Not Boring, Not Perfect—Very funny, very successful, good-looking, 39, 5'9" New Yorker. Enjoys art, museums and the country. Seeks special woman, interested in a commitment and sharing life's experiences. Photo. 3706 ✉ ☎

Extraordinary Oriental Beauty—Petite, beautiful body, high intellect and achiever. A dynamic, unique, sophisticated woman who enjoys life, seeks a true gentleman of class and distinction, 40-50, who is intelligent and capable of a monogamous relationship. Photo exchanged. 4892 ✉

Handsome, Slightly Jewish Dad—38, creative entrepreneur, somewhat outrageous, into having fun and family - possess youthful outlook, honesty, sense of style, dynamic personality - love dance, ski, cook, jazz, outdoors. Seek beautiful, contemporary, single/divorced, 28-35 female with sense of style/humor. Personal focus/direction in life extremely important, as ability to laugh, love, cry. Let's go on a journey together to find what we have been missing in our lives. No Dragons Please! Note/photo/phone. POB 236, Roslyn, NY 11576

Very Pretty, Refined, Warm—Funny, 5'7", slim shapely brunette, 34. Seeks sane, successful, attractive Jewish man, 32-45, who wants to share traditional values. Photo/phone/note. 3731 ✉ ☎

Male, 49, 5'11", Attorney—Athletic, Jewish, seeks intelligent and attractive female. Photo/bio. 5851 ✉

Romantic Redhead—Seeks sane, sensitive, sensual man, 45 plus - for rare bird who loves to live and laugh despite high position. Must be professional/CEO. If chemistry is right, your interests become mine also, especially in spring. 3730 ✉ ☎

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Show Girl Looks—Stunning 6' blond - sexy, sensual, fun-loving modern woman with old-fashioned ideals - looking for attractive, successful, sincere man to share fun times with. Please be over 6' tall, 43-60 years old. 5856 ✉ ☎

Middle Class Lawyer—Male, 39, down-to-earth, funny, thin, okay looks, seeks similar woman. Note/photo. 5853 ✉

Oriental Beauty—45, warm, attractive, seeks stable, sensitive, nonsmoking man, 40's-50, for friendship and more. 5854 ✉

Country Girl At Heart—Beautiful actress/teacher/Ivy grad seeks kind man who would like a garden someday. I'm 30 - you're a grownup. Photo appreciated. 5842 ✉ ☎

Attractive, Bright Brunette—Woman, early 40's, professional, fit and slim, good sense of humor. Seeks successful, caring, intelligent man (late 40's-early 50's), for a fun-loving, lasting commitment. Phone/photo/note. 5865 ✉

Mild-Mannered Media Man—35, a touch of William Hurt. The kind of guy you'd meet after a party late Saturday night carrying a Sarah Vaughan CD and a can of Friskies. Seeks vivacious 25-33er to share Sunday Times. Photo. 3703 ✉

I'm In The Mood—For romance and love with a caring, affectionate and attractive Jewish female. You're between 28 and 36, health-conscious and a nonsmoker. This handsome, 41, 5'9" NJ professional is sensitive, fun-loving and athletic. Let's share all the wonders of life together. Photo please. 3734 ✉

Sensitive, Attractive, Adorable—36, professional female with sultry brown eyes, warm, honest and easy to talk to. Interested in meeting 30ish-40ish professional male nonsmoker for a relationship. Note/recent photo/phone. 3740 ✉

Are You There—For this beautiful, tall, slim, intelligent, caring and sensitive, 36-year-old Jewish female who wants to share her life with you? A tall, handsome, successful and caring white male, nonsmoker? Photo/phone. 4902 ✉

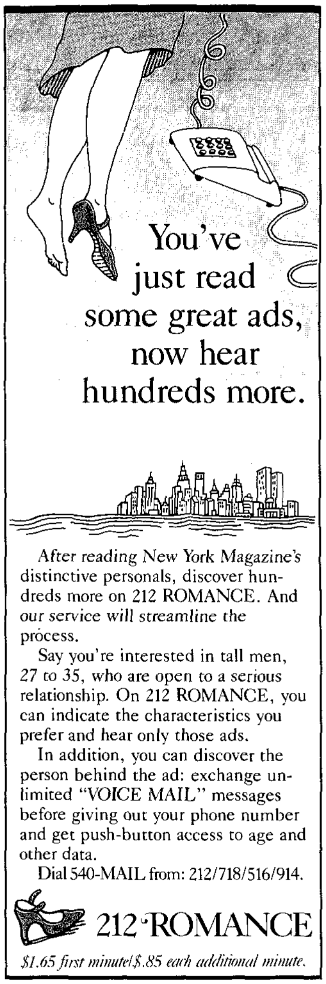
Funny, Fun-Loving—Successful corporate financial executive, Jewish male, 38 - seeks lively, intelligent, attractive, emotionally secure woman, 28-38, for fun, friendship and maybe more. Note/photo/phone please. 3736 ✉ ☎

California Girl—Attractive, 33, needs handyman to fix broken heart. Job previously botched by do-it-yourselfer. Must have proper tools, reasonable rates, offer maintenance agreement. Send resume/photo. POB 8206, San Jose, CA 95155

42-Year-Old Trial Lawyer—Petite, Jewish, with passion for great food, great conversation and comic relief, seeks successful, professional Jewish male, 38-50, with similar passions, for committed realtionship. 5864 ✉

Leggy, Long-Haired Blond Attorney—Slender, athletic, 34, spontaneous, tough exterior/sensitive core, sizzling eyes - finally ready to settle down. Please send compelling letter, (photo please). 4904 ✉

Tall, Cute, Witty Gentleman—39, intelligent, classy, stable, Jewish (unimportant), who enjoys jazz, ballet and yoga - seeks serious relationship with very bright, warm, happy, centered, fit woman with great legs. CT/NY. Photo. 5855 ✉ ☎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Attractive, Intelligent—Youngish 60, artist - sails, varied interests, widowed - would like companion. 4888 ✉

Sophisticated Lady—Who adores the arts, seeks male soul mate, sensitive to female psyche. I'm 39, petite, attractive and white; though wide-eyed, not naive. Note and photo. 5847 ✉ ☎

Strikingly Pretty Blond—Manhattan writer, 36, with sweet disposition and varied interests, seeks good-natured man to love for life. 3722 ✉

Attractive, Green-Eyed Brunette—Seeks Jewish Prince Charming, 28-35, for laughs and romance. Photo. 3707 ✉ ☎

Attractive Jewish Widow—Just turned 61, 5'6", excellent conversationalist, sincere, would like to meet a nice gentleman. 4877 ✉

Pretty, Petite Editor—33, seeks marriageable man who is kind, intelligent and attractive. Please send personal note and recent photo. 5850 ✉

Love The Outdoors?—Jewish male, nonreligious, late 30's, seeks woman, 30's, who also enjoys hiking, camping. Let's share life's ups and downs. Note/photo. 4870 ✉

Handsome—Financially secure gentleman seeks brazen hussy over 55. 3705 ✉

Young, Attractive Professional—Jewish male, very successful yet very playful, looking for a woman, 22-30, attractive, athletic and kind, for serious relationship. Enjoy sports, dancing, theater and romantic dinners. Photo a must. 4880 ✉

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Your Search Is Over—If you're looking for a charming, sincere, honest and loving, 25-year-old Italian-American lady. I always wear a smile and I enjoy life. I'm an attractive, shapely, full-figured blond lady searching for a gentleman, 27-34, who wants to live, love, laugh and begin a lasting relationship. Note/phone. 3729 ✉

Discover Me—I'm pretty, fun, bright, slender, warm, girlish! I love laughing, talking, dancing, reading, music, sports. Seeking caring man, 50-60, who's ready to love and be loved. Note/phone. 4901 ✉

Tall, Dark, Handsome—Single Jewish male, 31, humorous, outgoing, well-read. Seeks beautiful, slim counterpart, 21-31, for life commitment. Serious inquiries only. Photo and bio please. 4894 ✉

Real Woman Wants Real Man—A real man knows and tells the truth, likes cats, takes risks, eats quiche, is finished with therapy and will respond to this ad. A real woman pumps gas, doesn't apologize for success, possesses confidence without arrogance, can give, take and share with style and grace - and appreciates a real man. Note/photo/phone. 4869 ✉

Assertive Blond Goddess—Wealthy professional, 41, is seeking a male counterpart, gentle as a lamb. Must be wealthy and generous and love to spoil. 5838 ✉

Am I A Nice Guy?—My ex-girlfriends are still my friends. My ex-wife will even give me a reference. I'm caring, funny, creative. Be that special someone with a good heart, warmth, wit, nifty but not over fifty. Note/photo please. 4889 ✉

If You're A Gentleman—30's-40's, with brains, brawn and an agenda, desiring a woman with enough looks, curves, degrees and savoir-faire to take the trauma out of forsaking all others, send note/photo/phone to 4881 ✉

Single White Man—44, literary Wall Streeter, fit, quirky, bohemian - seeks unencumbered woman with a good heart and artistic sensibilities, who doesn't want children. Photo appreciated. 3697 ✉ ☎

Handsome Widower—WASP, Ivy attorney, 58, 6'3", empty-nester seeks educated, unencumbered Christian lady (45-55) nonsmoker for companionship, world travel, romance and possibly marriage. I am an avid fan of the theater, sports and fine dining. Note/photo/phone a must. 3743 ✉ ☎

34-Year-Old Female Physician—Happy, secure, elegant, excellent figure, pretty face - seeking tall, handsome sensitive professional, 40ish, a real gentleman, for serious relationship. Note/photo. 4871 ✉

Petite, Attractive, Intelligent—Professional woman seeks gentleman, 60-70, who shares the capacity to enjoy life fully. 5836 ✉

Paging Mr. Right—Witty, pretty, thin, caring female, young-looking 38, big blue eyes, auburn hair, Jewish (nonpracticing), successful writer/computer consultant. Seeks attractive, successful, together male, 30-45, to love. Let's do some movies, museums, concerts, skiing and bike trips, plays, travel. Note/photo/phone. 4873 ✉

Should I Spend The Summer—In the country or in town? Won't you help me decide? I'm an attractive, sensuous, hazel-eyed blond woman, age 45. Are you funny enough, kind enough, adventuresome enough to try? Note/photo/phone. 5833 ✉

Dick Tracy - Jewish Version—Attractive, athletic - seeks dazzling, shapely woman for excitement and romance. Phone/note. 4882 ✉ ☎

City Boy Turned Country Gentleman—49, 6', 175, seeks smart, slender, independent woman to share life. 4874 ✉

Cute, Energetic—Single white female - loves theater, ballet, travel or quiet nights. Looking for mature, confident, fun man, 38-48. If you're out there, let's meet. 5843 ✉

Lovely Leonine Lady—Loves alliteration and other words that sing. Ready to share movies, music, muscle toning, meditation, (la)mer, tennis and skiing; with solid, strong-willed, spiritual, substantive, successful, sturdy Jewish guy with some soul, 33-43. Photo please. 3727 ✉ ☎

29 - Great-Looking Jewish Guy—With charm, wit and wisdom, seeks sweet Jewish lady (23-28) under 5'4". Let's make an appreciable difference to our lives. 4884 ✉

Among These—You're apt to answer one or two. A single white male hopes you're 26-38, slim, emotionally responsible, cute/pretty, educated and will find a chance to begin our friendship too important to bypass. I'm 5'8", 150 lbs, shy, an adventurer, thrilled by (not impressed by) success, a music-beach-theater lover and cute/handsome. Now...for us, find a pen... Pix/note. 5849 ✉

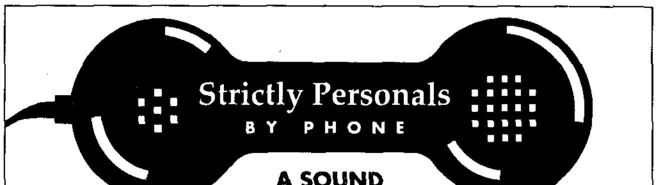
Jane Seymour Looks—Tall, bright, slim beauty, 45, fun, single, career woman desires to meet dynamic exec., firey male for traditional relationship, travel, love, 48 to 65. 3724 ✉

Bad Ad Writer—But good person nonetheless. Jewish attorney, 29, seeks woman of wit, warmth and generosity - to make me smile inside and out and ensure I never have to get too good at this. Please send recent photo. 3716 ✉

Handsome Artist—35, interested in windsurfing and skiing. I'm looking for a pretty, creative, nonsmoking lady, mid 20's-early 30's, who's not interested in starting a family but needs a loving man anyway. Note/photo. 4878 ✉

Share Love—Friendship, wonderful times! Pretty, tall, slim, East Side Jewish businesswoman, early 50's, brite, lively, classy, caring. Seeks counterpart, 58-65. 3714 ✉

Wavy-Haired Brunette—Very pretty, slim, 5'3", sweet, smart, 31, Jewish professional. Seeks sincere, successful Jewish guy, 28-36, with good humor, wit, good looks. Photo please. 4879 ✉



A SOUND RELATIONSHIP

When you buy a Strictly Personals ad, you now have the option of getting phone calls as well as letters. You record a telephone message on a private line we supply. Ask for a photo, letter, whatever. Respondents listen to your recording and leave a message. And there's no charge beyond the cost of your ad. For more information, call 212-643-6452. To place an ad, call 212-643-6500.

All ads and messages are subject to the publisher's approval.

New York MAGAZINE®

Ivy MBA/CPA And Athletic Male—31, 5'11", fit, successful, Jewish, Wall Street professional. Enjoy working out, tennis, animals, etc. Seeks similar female. Note/photo. 3711 ✉

Quiet Unpretentious Gentleman—Dentist, 36, seeks pretty, kind, intelligent lady. Photo/Bio. 3571 ✉

Handsome, Athletic—Financially secure businessman, 34, seeks physically active female for possible serious relationship. Nonsmoker. Photo preferred. 5841 ✉

Unpretentious Lawyer—(Not an oxymoron). Male, 39 - loves movies, theater, books and baseball. Seeks intellectual, literate, sexy woman, 27-37, nonsmoker. Progressive/humanist politics a must. Photo/phone. 5837 ✉

Southern Woman Seeks Gentleman—Beautiful, 35, 5'4", Manhattan brunette, Wasp, nonreligious. Seeks 35-42 romantic - zest for life, bright, successful, happy, down-to-earth counterpart. Note/photo/phone. 3710 ✉

Widow In 50's—Very pretty, college graduate, seeks older man. 3745 ✉

Kennedyish—Preppie/slinky size 6 Wasp - loves sailing, the Vineyard, films. Seeks 34-plus preppie Wasp - for dancing, fun. Objective: Volvo wagon. 3746 ✉ ☎

Time To Change Our Luck—I'm a mid-30's, NYC based guy searching for a, 25-36, slim, good-looking lady for fun and romance. This sports fan is in shape for spring training planning to hit a home run. If you're ready for a championship season, drop me a line with you're photo/phone number, I'll do the rest. 3747 ✉

Share Love—Friendship, wonderful times! Pretty, tall, slim, East Side Jewish businesswoman, early 50's, bright, lively, classy, caring. Seeks counterpart, 58-65. 3714 ✉

You Don't Have To Be Beautiful—44, tall, athletic, Jewish professional, in touch with my feelings, seeks woman 32-40, who is cooperative, conversational and wants to start a family. Photo/note. 4910 ✉

Creative CEO—60, 5'8", PhD, Jewish. You: Smart, thin, beauty. Pix. 3744 ✉ ☎

I Would Like To Meet—A young, beautiful model. I am a very nice-looking single white male in my 40's. I'm very athletic and have a great sense of humor. I love theater, films and sports, and travel. I possess all the luxuries of life, including beach house, town house and would like to share it with a beautiful woman. Let's exchange photos. 4836 ✉

Follow A Dream—With me. Successful entrepreneur wants to spend more time traveling/playing tennis. I'm divorced white male, 46, 5'8", good-looking, sensitive. You're petite, attractive, optimistic, nonsmoker, looking for eventual marriage. Send photo, note, phone. 4890 ✉

Black Female—35, seeks friendship of single gent, 34-43. 3717 ✉

Caring, Communicative, Attractive—NJ man - successful, goal-directed, educated professional. 38, 5'7", brown hair, blue eyes, slim and athletic - looking for a woman with similar qualities. I'm worth it, so write today! Note/photo. 3692 ✉ ☎

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Join us for operas, concerts, movies, parties & much more. It's the natural way to meet that special someone! **212-679-3236**

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Field's Dating, 212-391-2233—41 E. 42 St. Rm 1600, NYC 10017. Open 7 Days.

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ASSORTMENTS

NEW YORK's

Weekly Bulletin Board

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ANNOUNCE IT ALL IN ASSORTMENTS!

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HUNDREDS OF SINGLES EXPECTED.
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or Fri, 4/19 to Mon. 4/22 — $429.
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Ladies Of Asia—All In NYC Area. By app't. only. Tele: 718-359-3741

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YES! I WANT TO ADVERTISE IN NEW YORK

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INSERTION ORDER

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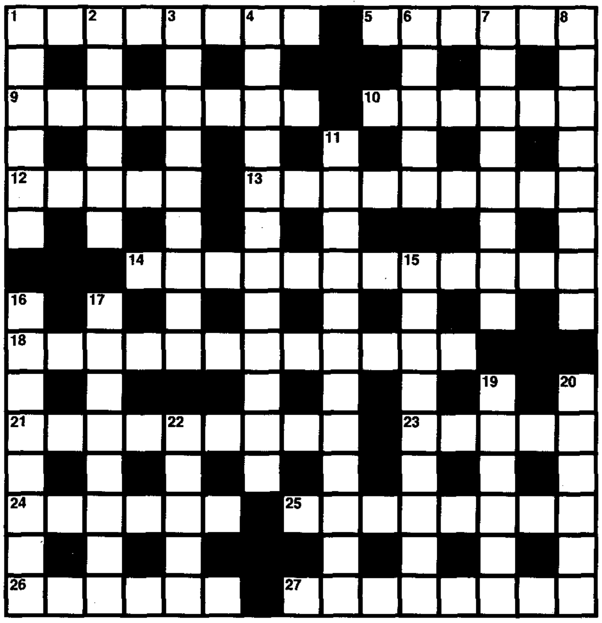
Street Address ______________________________
City ______________________ State ______________________ Zip ____________
Day Phone (for our records only) ______________________________
Payment: Check ________ Master Card ________ Visa ________ AmEx ________
Card Number ______________________ Exp. Date ______________________
Signature ______________________________

AD COPY

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Used for experiments when underground is on trial. (4, 4)
5 More ideal. (6)
9 Stop a depression in the house. (8)
10 Degregation for one who removes contents. (6)
12 Part of country where there is only one boy in school. (5)
13 Where to get doubles in the bar. (9)
14 One who draws a child left in a noisy crowd. (5, 2, 5)
18 He wants to have everything under control and starts to add it up with a song. (12)
21 Where a cat and a lion are to be found. (9)
23 When this rogue is beheaded there is a place for him in church. (5)
24 Wood and metal on land. (6)
25 Antique possibly made of fruit and water. (8)
26 Weigh animals before steeplechase starts. (6)
27 Does gain in variety when under stress. (8)

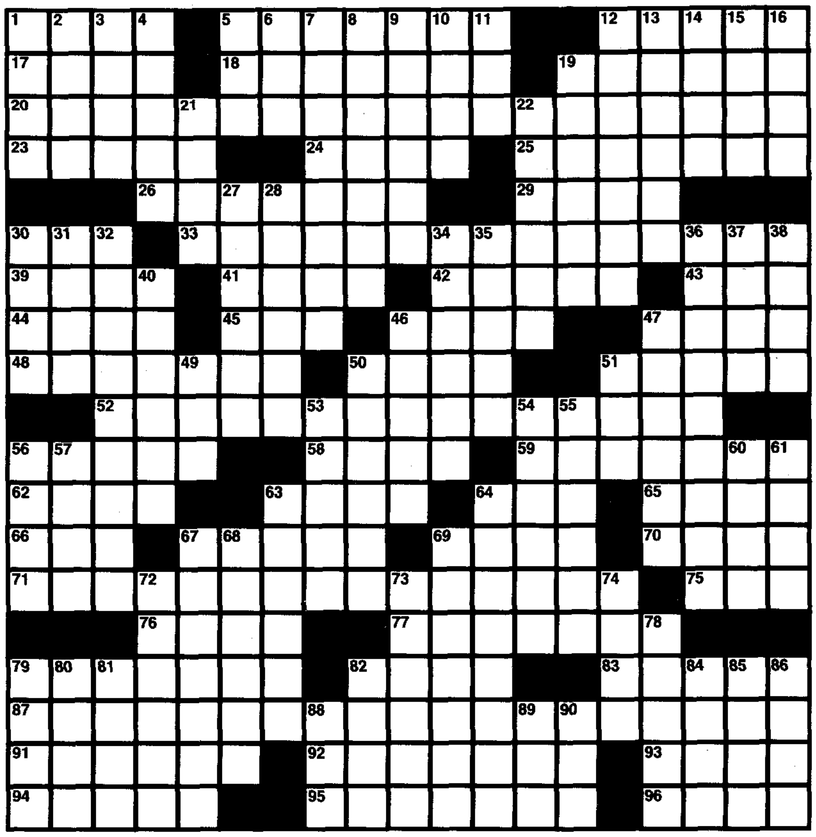


DOWN
1 Where to shoot duck? (6)
2 Work of literature for a child to score. (6)
3 A lot stood about although this looks like a seat. (9)
4 A medical practice providing accommodation for relatives? (12)
6 Digit needed for the lift. (5)
7 Favourite animals found in stable with prime minister. (3, 5)
8 Drink left outside for the dog. (8)
11 Work on a book for a Third Division footballer. (5-7)
15 Town is to ban high-speed motor-cycle race. (9)
16 Thrust and point to a piece of music. (8)
17 Pains upset its chest. (8)
19 Writing about a container needed to provide service. (6)
20 Saw it was almost the opposite of paradise in bed. (6)
22 Pound boxes provided for singers. (5)

'SPRING PROSPECTUS' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Appear to be
5 Ancient Greek soothsayers
12 Vance of detective fiction
17 Opposite of aweather
18 Running a temperature
19 "The —— Spain"
20 SPRING
23 "—— Isn't So"
24 Between will and wisp
25 Accomplice
26 Clique
29 Adjust the engine
30 For each
33 SPRING
39 Lumberjacks' needs
41 U.K. awards
42 Pub measures
43 —— and the Family Stone
44 Sagacious
45 Three times a day, in prescriptions
46 Reached for the floor
47 Boris Godunov, for one
48 Aseptic
50 Having all one's marbles
51 James Dean's last film
52 SPRINGS
56 President of Czechoslovakia
58 Bring in the harvest
59 Successfully avoiding
62 Without any changes
63 Like Wilt the Stilt
64 Superlative suffix
65 Biblical twin
66 Second notes of the scale
67 Fairy-tale gnome
69 Montreal baseballer
70 Utmost degrees
71 SPRING
75 Warmed the bench
76 Promissory notes of a sort
77 Uproarious
79 Ending of a Stein line
82 Dutch painter
83 Gangplanks
87 SPRING
91 Compounds causing rust
92 French Revolution refugees
93 Woody Guthrie's son
94 Blood-bank worker
95 Ermines' relatives
96 Cabbage variety

DOWN
1 Fifth Avenue department store
2 Director Kazan
3 Start of a counting-out rhyme
4 Army doc
5 Not working
6 Rm. for activities
7 Loathed
8 Paid playgoers
9 Nut from China
10 Actress Sommer
11 Bishop's jurisdiction
12 Most recent ancestors
13 Effective batter
14 Part of a monogram: abbr.
15 Resort near Venice
16 Unusual individual
19 Vigorously healthy
21 Pawnees' neighbors
22 Aswim
27 Make a whistling sound
28 Jazz pianist Blake, et
30 Catfeet
31 Playwright's directio
32 Emergency soldier
34 Police-raid command
35 Penalized financially
36 Emerson and Montaigne, e.g.
37 One of the Ladds
38 Marge's colleague, on old radio
40 Sequential programs
46 Word with metabolis
47 Tennis champion of the '20s
49 Coney or Catalina: abbr.
50 Competes in a bee
51 Antelope who doesn' sound old
53 Mountains separatin Europe and Asia
54 Tyrant
55 The bull, in Barcelon
56 Inflict damage upon
57 Under sail
60 Capital of Okinawa
61 Surge of wind
63 Quarterback, often
64 Type of meter, in photography
67 State cop
68 Utilizes again
69 Drama postscripts
72 Declamatory speech
73 Muse of astronomy
74 Street gang's territor
78 "Wheel of Fortune" host
79 "—— Plenty o' Nothin' "
80 Erotically suggestive
81 On one's toes
82 Where the heart is
84 Naomi's chosen nam
85 Tablet
86 —— gin fizz
88 Do suturing
89 —— Aviv
90 Forerunner of the CI



Solutions to last week's puzzles appear on page 105

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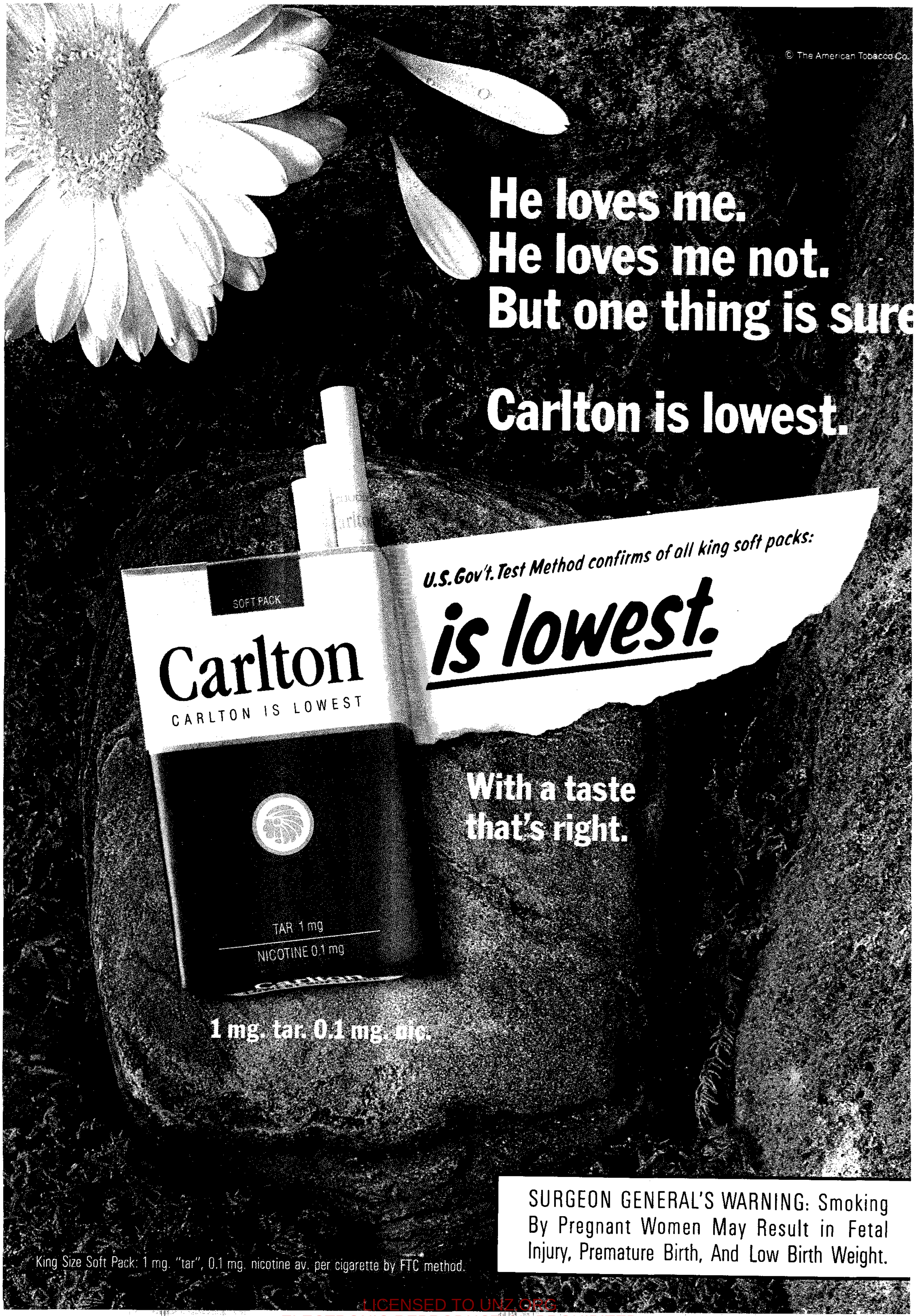

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CARLTON IS LOWEST
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NICOTINE 0.1 mg
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1 mg. tar. 0.1 mg. nic.

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